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NBLP 7244



3 Soundtracks Make It Into the Top 10 Albums

By PAUL GREIN

second week at number three. RSO's "Fame," which holds at number seven; and MCA's "Xanadu," which bullets two notches to number 10.

Likely to follow them into the top 10 are Columbia's "Honeyisuckle," up '39 berths to 20 in its sec-

ond chart week. Warner Bros. "One Trick Pony," up five points to 21 in its second week; and Polydora's "McVicar," up seven spots to 22 in its fifth week. The albums spotlight, respectively, the music of Willie Nelson, Paul Simon and the Who.

The eight soundtrack singles in

the top 20 are topped by Irene Cara's "Fame," up one point to number four.

Four male singers are next in line: Paul Simon's "Lute In The Evening" from "One Trick Pony" jumps two points to number seven; Johnny Lee's "Lookin' For Love" from "Ur-

ban Cowboy" moves two spots to number eight; Eddie Rabbit's "Drive-By" from "McVicar" jumps three points to number 10; and Kenny Loggins' "Im Alight" from "Caddyshack" leaps 15 notches to number 12.

Three singles from "Xanadu" are posted in the teens. Official Newton-John's "Magic" falls to 13 after nine weeks in the top 10 and four weeks at No. 1. Newton-John and ELO's title-track jumps nine points to 17 and ELO's "All Over The World" climbs three points to 18. It's ELO's second top 20 hit from the album. "Im Alight" crested at 16 several weeks ago. (Continued on page 70)

AT N.Y. TALENT FORUM

Nugent Pleads Live Date Need

By ROMAN KOZAK

NEW YORK—Because speed limits and the cost of gasoline restrict new artists in the number of dates they can play, they have less opportunity to sharpen their skills and he able to break big, rock artist Ted Nugent sold Billboard's Sixth International Talent Forum.

But live talent will always have a home in New York City which hopes to use it to build a new medium-sized hall, music museum and library complex. Andrew Stein, Manhattan Borough president, told the Forum participants.

Nugent and Stein were the two keynote speakers at the three-day Talent Forum, which ended Friday (5), and which attracted more than 350 managers, artists, producers, agents, promoters, attorneys and

record company representatives to ponder and discuss the current state of the music industry.

Nugent, who estimates that he has played more than 2,800 shows in his career, told the Forum that not only do extensive live appearances help break an act in the absence of radio play, but also an act learns its audience, and what it wants through live appearances.

With fewer shows, he said, record companies must know how to promote their artists better, specifically how to promote an image of the artist consistent with that artist is. Record companies, he said, must send more of their people out on the road with the artist and "get their feel, or whatever else, wet" from the experience.

Speaking without a prepared text, and in between flights from Los Angeles to Cleveland for another show, Nugent championed his form of heavy metal and hard rock. He attacked the new wave, current radio programming and the quality of music on television.

He said looking at the top 10 of 1968 there were songs on the radio by the Doors, Steppenwolf, Cream and the Amboy Dukes. "Now there is absolute crap," and the outspoken guitarist. Also he said once there were a lot of small local TV shows where bands would play live. But that is gone, too.

In response to a question about whether video in clubs, and the

(Continued on page 76)

CBS Places 6 Dylan LPs In \$5.98 Line

NEW YORK—Six titles from the Bob Dylan catalog are among the 18 new titles added to the CBS \$5.98 list price series.

The series was introduced last year with 380 titles, and has since sparked new retail interest for low priced catalog items. In July CBS added to the series with 23 original cast and soundtrack LPs. The latest titles added to the series are mostly early releases by contemporary artists.

The six Dylan titles are "Dylan," "Pat Garrett & Billy The Kid," "New Morning," "Another Side Of Bob Dylan," "The Times They Are A Changin'" and "Bob Dylan."

Others in the series include "Lone Wolf" by Michael Murphy, "A Crazy Steel" by the Hollies, "Hearts Of Stone" by Southside Johnny, "Throughfare Gap" by Stephen Stills, "Stay The Night" by Jane Oliver, "Manopda De Oro" by Dave Mason, "Mister Gone" by Weather Report, "Mantling Symphony" by Deuter Gordon, "Carrie" by Maynard Ferguson, "Cavino" by Al DiMeola, and "Some Enchanted Evening" by Blue Oyster Cult.

The Southside Johnny, Jane Oliver, Dave Mason, Weather Report, Maynard Ferguson, Al DiMeola, Blue Oyster Cult and Dylan's "New Morning" LPs are also available in cassette, with EMI's "Carrie" available on cassette. Oliver and Blue Oyster Cult releases.



NEW JOB—Al Bergamo, left, president of MCA Distributing congratulates John Burns, newly appointed vice president of branch distribution while giving him a box of business cards to go with his new title, while Sam Pannamano Sr., executive vice president looks on.

Concert By Yes Is Off Again, On Again

By DOUG HALL

NEW YORK—Plans for a heavily promoted live broadcast of a Yes concert from Madison Square Garden turned into a nightmare days before the concert was scheduled to take place on Saturday (6). The concert was first cancelled and then rescheduled.

It was not until Friday (5) morning that NBC decided it would be able to go ahead with a limited concert that was put together in an 11th hour compromise.

There were various explanations, but the situation seemed to be a

struggle between NBC's Source network, which had planned the two-hour broadcast for months as part of a trilogy of special programming on Yes, and Atlantic Records, which has Yes under contract, plus Yes manager Brian Lane.

NBC blamed Lane backed out of the deal Aug. 29, but Lane says he informed NBC five weeks ago he would not agree to the live concert from the Garden.

Lane said the risk of bootlegging was too great to permit a live broadcast. (Continued on page 26)

Grownups Look To Kiddie Record Growth

By IRV LICHTMAN

ter Pan, whose Martin Kassen claims "the children's industry is a whole new growing and the potential hasn't even reached the halfway point. It has never been bigger than it is now."

Gold and/or platinum successes by "Scamie Street Fever" (Scamie Street), "Mickey Mouse/Dino" (Donnyland) and the Chipmunks (Excelsior) have been welcome poor charters but labels declare that many of the traditional children's product themes, such as fairytales

and other storyline concepts, are also enjoying their own resurgence.

While the kiddie companies say they are "recession-proof," most companies have not weathered the inflationary spiral without price increases over the past year. These have generally involved book-and-record sets that formerly sold for \$14.99 and, now list at \$17.99, while albums previously marked at \$2.98 list now for \$3.98.

Some of the kiddie labels say that better display space and attention

for children's product have helped stimulate sales. But they insist the proper exposure is given to the product.

In Schwartz, president of Hollywood, Fla.-based Kidstuff Records, has a bone of contention. He feels that too often kiddie product "is treated like schlock and is given no personality on the retail level."

Schwartz, who claims his company is already "farther ahead" in sales than most, says parents are the key factor cited in all product success should have an easier time in selecting various categories of children's themes, with distinct browser diversification.

Kidstuff, notes Schwartz, benefits from its appearance at major toy chains. "They're not hurting and our

(Continued on page 15)

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SEPTEMBER 13, 1980 BILLBOARD

General News \$75,000 Suit Is Filed By A&R Exec

LOS ANGELES—Industry A&R executive Don Ellis is suing recording studio executive Kent Duncan for approximately \$75,000 in back pay and asks an accounting of possible bonuses he might have received.

Ellis was employed from April 14 through July 7, 1980, when he claims he was terminated without cause. Other defendants named include: Kendun Records Services, Arisium Sound Records, Kendun Music Corp., Kendun Records, Granada Financial Corp. and William E. Rogers.

Ellis, a former Epic and Motown A&R administrative chief here, alleges he was hired non-exclusively to work for Kendun Records and Arisium for \$1,000 weekly as executive vice president and chief operating officer. The plaintiff alleges he received \$11,000 and wants an additional \$26,000 to fill out his verbal binder, which ended Oct. 31, 1980, after which he was month to month.

Ellis claims that as president of Kendun Music Corp. where he was employed exclusively, he was working on three major production deals, wherein the firm would have grossed more than \$400,000. His claimed salary was \$85,000 per year. In both jobs, he outlined specific terms of benefits. In both positions, he was promised bonus arrangements. Ellis alleges he is owed \$49,583 from the music corporation.

The complaint is filed Rogers, former West Coast director of one-stop management for the Los Angeles, Jones Back Street Management as vice chairman of the board in L.A. A former A&R named vice president and controller of Arena Operating Co., the Houston-based management arm of the Summit arena. Since 1978, he was controller of the company.

Hamp In Tribute
NEW YORK—Laurel Hampton leads his 13-piece orchestra in tribute to Louis Armstrong Sept. 16 at Brander's Union. All proceeds go to the college's Armstrong Music Scholarship Fund, established last year.

Droz created a prior pledge made exclusively to Billboard that WEA was fortifying positively to meet increased business. Warehousing, essentially in the forthcoming "superbranch" in New Jersey is being enlarged and enhanced. WEA will ship to accounts who do less than \$25,000 annually on every workday, with no minimums necessary. Droz stated WEA will maintain its present sales offices, merchandisers, returns and rewards therefor, credit terms, advertising allocations and frequent sales programs.

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Executive Turntable

Record Companies

Jerry Jaffe, Polydiv vice president of artist development, is upped to vice president of the label's newly created rock music department in New York. At the same time, Jim Sotet, national album promotion manager at Mercury, and Jim Del Balzo, Polygram promotion coordinator, move up as national album promotion managers for Polygram Records East. Joining the label as a third national album promotion manager is



Burns

George Meier, founder and former publisher of the top-sheet *Walrus*, Sotet, Del Balzo, Meier will serve as Jaffe's "rock specialty squad." They will report directly to Dick Kline, executive vice president of Polygram Records East. John Burns, named vice president for branch distribution at RCA Distributing in L.A. He was director of national sales. Roberta Skopp joins Board-

Skopp

Entertainment Co. as vice president of publicity and artist development in Los Angeles. She was vice president of press at Ciba-Geigy for two years. Previous posts include public relations director for Don Kirshner Entertainment, and assistant editor at Record World magazine. Cheryl Engels appointed quality control coordinator at A&M in L.A. She was previously a staffer at the label's recording studio for six years. Lawrence F. Harton is tapped as assistant national distribution manager for MCA in L.A. He was assistant corporate treasurer at Title Insurance & Trust. Tom Edmondson joins MCA Records in New York as head of East Coast A&R. Previously, he was involved in independent management projects in New York. Waylon Stubbfield made director of promotion for Dimension Records in Nashville. He was a member of Warner Bros. rock and roll act, the Electric Blues.

Marketing

Jim McCall, eight-year veteran in purchasing with the Oz and Turtles chains in the Atlanta market, joins the Young Entertainment store chain in that city as chief buyer. Rita Powell, former assistant distributor one-stop manager at Alta Distributing in Phoenix, is promoted to distributor one-stop manager. Also, Fred Rivers, whom Powell is replacing, moves up as head of retail operations. He holds his post of accessory buyer.

Related Fields

Tamara "Tom" Litchi steps up as president of U.S. Pioneer Electronics Co. in Menasha, N.J. He recently was executive vice president in his 11-year affiliation with the firm. Marshall R. Brown now vice president of quality and customer service for the Craig Corp. in Compton, Calif. He shifts from his position of director of customer service and quality assurance.

Rick Rogers, former West Coast director of one-stop management for the Los Angeles, Jones Back Street Management as vice chairman of the board in L.A. A former A&R named vice president and controller of Arena Operating Co., the Houston-based management arm of the Summit arena. Since 1978, he was controller of the company.

Tony Kobayashi becomes a staffer at Jaffe's magnetic tape division in New York. He transfers from the production department of the firm's photo wing. John Coulter is named an director and vice president of tour merchandising at K.K. Sales, a division of Kragen & Co. management firm in L.A. Previously, he was involved in various merchandising campaigns for labels and studios in L.A. Eric O. Hartmann takes over at the Spectrum Music in Philadelphia as assistant boxoffice manager. He was an accountant for the Philadelphia Phillies.

POLYGRAM BEGINS 4.8% POP & CLASSICAL DISCOUNTING

NEW YORK—"The Gold Rush" is on at Polygram Distribution Inc., featuring discounts of 4.8% on pop and classical catalog product.

The program, which also highlights dating through Jan. 10 and an incentive contest, runs from Sept. 15 through the end of 1980. The discounts and dating portion being applicable to all qualified customers through Oct. 31.

Supplementing the "Gold Rush" fall program is a "Holiday Music" sales program, which features key pop and classical Christmas product, although it's understood that Christmas product, sold on 100% guarantee, is not included in the 4.8% discount.

Over 260 pop best-sellers are included in the "Gold Rush," with special gold-colored pop catalogs and posters developed for the program.

As for classical Christmas releases, Polygram Classics is debuting new packages, three on London (including the company's first

digital VHS tape), two on Philips and one on RCA.

The London sets are "Christmas Fanfare," the digital release featuring the Bach Choir and Philip Jones and the Brass Ensemble, Handel's "Messiah" with Christopher Hogwood and the Academy of Ancient Music and "Christmas From Clare," featuring John Rutter and the Choir of the College of Cambridge.

The Philips releases are "The Spirit of Christmas," with the London Symphony conducted by Colin Davis, "The Swingle Singers Christmas" on Philips' \$5.98 10 Festival series. From DG, there's a "Christmas Concert," with the Regensburg Cathedral Boys' Choir. Classical accounts also will receive new numerical catalogs from all three labels.

Several contests have been created with emphasis on Christmas, in-store play and PDI employee performance. All winners will receive prizes with a "gold" theme, including watches, jewelry, gold bars, gold coins, part-outrances of gold, etc.

OTI Song Festival Oct. 4 in Miami Fielded

NEW YORK. The third National OTI Song Festival takes place Oct. 4 in Miami, offering Hispanic singers and composers the chance of competing in the finals in Buenos Aires. The event is sponsored by SIN National Spanish Television Network, which has been holding local competitions.

The festival is designed to encourage creation of original musical material and entrants represent Spanish-speaking countries throughout the world.



DIFFERENT DRUM—Utopia's Willie Wilcox shows off his new drum kit, a customized, synthesized model that can duplicate a wide variety of percussive effects. Fashioned on a motorcycle frame, the kit rotates, has headlights and a smoking exhaust. Cost, \$6,000.

WEA Adds Discount LPs & Videocassettes

LOS ANGELES—A 5% discount album catalog program, a 3% discount videocassette catalog program and an additional 35 \$5.98 midrange album titles due in November will bolster WEA's lead position among U.S. industry vendors, 650 employees were informed at separate Dallas and Philadelphia meetings last week.

"In this week's Billboard, we have the top four charted, and six out of the top eight. And in the wings, ready to burst into the Top 10 are Paul Simon, Cars and AC/DC," Henry Droz, WEA president noted.

Effective through Oct. 17, accounts receive a 5% discount on catalog LPs and cassettes, with dating of 50% due December 10, 1980, and 50% due January 10, 1981, net due the 25th of each month. Accounts which are current can order twice during the sales period. Orders will be carried through Oct. 31. No 8-tracks are included in the catalog program.

Effective through October 17, accounts receive only dating, identical to that accorded catalog product on the present \$5.98 midrange catalog.

Accounts can cancel the new 35 \$5.98 album titles effective immediately, but that merchandise will not be shipped until Nov 7 return automatically, too, all new return au-

Eagles and ICM Pace the Winners At Talent Forum

NEW YORK—The Eagles and the ICM booking agency were the big winners at Billboard's Sixth International Talent Forum held here Wednesday (3) through Friday (5). The Eagles were named the top boxoffice attraction for arenas (6,000 to 20,000 seats) and for stadiums (20,000+), based on the Billboard boxoffice chart.

The ICM booking agency won Billboard's annual Steve Wolf Memorial Award, and ICM agent Steve Jensen was named boxoffice agent of the year.

The Who was voted the rock artist of the year, the Pretenders and Pat Benatar tied for breakout artist of the year. Elton John was the top attraction in auditoriums under 6,000 seats, Spyro Gyra was the jazz artist of the year, Kenny Rogers was the country artist of the year, and Teddy

Pendergast and Stephanie Mills tied for r&b artist of the year honors.

Other winners included:

- Promoter of the year: Barry Fey of the Los Angeles Presents
- Manager of the year: Herbie Herbert of Journey
- Greatest label contribution to artist career development: Warner Bros.

- Facility manager of the year: Clare Rothman of the I.C.M. Forum
- Nightclub operator of the year: Hank Loft of the Agora chain
- Tour manager of the year: Eric Barrett, who tour manages Linda Ronstadt and James Taylor
- Talent buyer of the year for fun and parks: Chicago's Fest
- Talent buyer for colleges: Neil Davis at Arizona State Univ.
- Entertainment attorney of the year: Brian Rubin

"James Mtume and Reggie Lucas... have emerged as the hottest pop-soul writer-producer team since Bernard Edwards and Nile Rodgers of Chic." — Stephen Holden, *Rolling Stone*

The future is



(MTUME is pronounced Em-too-may.)

Epic Records presents the gold and platinum crew behind the success of Roberta Flack and Donny Hathaway, Phyllis Hyman and Stephanie Mills. Hear these musicians, songwriters and producers on their new career-launching album—"In Search Of The Rainbow Seekers." The search is well on its way in New York, Baltimore, Washington, Richmond, Atlanta, Chicago, Detroit, Houston, New Orleans, Los Angeles, Memphis, St. Louis and many more cities where the MTUME single is bulleting up the charts.



It's time for you to discover MTUME, "In Search Of The Rainbow Seekers," featuring the single, "Give It On Up (If You Want To)." On Epic Records and Tapes.

Ariola America Sued By Capitol Over Alleged Debt

LOS ANGELES—Capitol Records charges Ariola America owes \$1,119,197.40 for reprints it accepted after the two labels dissolved their distribution pact last January. Additionally, Capitol seeks \$5 million in exemplary damages from Ariola America and Anista Records in a Superior Court action here.

The complaint alleges that when the plaintiff and Ariola America severed their agreement under which Capitol distributed product in the U.S., Ariola America paid Capitol \$748,468 for January and February 1980, leaving a balance of \$77,275.20 due. The plaintiff claims it is owed \$943,923.91 for March, \$115,682.02, April, \$7,169.36, May and \$52,421.61, June, totaling \$1,119,197.40 for the four months.

The filing alleges an Anista representative told the plaintiff in June 1980 that "unless an unrelated dispute between EMI and Anista" was resolved, Anista and Ariola would not pay the plaintiff. Anista is accused of inducing the breach.

Under provisions of the original distribution agreement of July 1978, Anista America, "formerly known as Laker/StarK Corp.," was to furnish

finished goods to Capitol branches from CBS manufacturing plants, with Capitol paying freight therefrom. The payment provision according to the pact filed with the court called for the plaintiff to shell out \$2,672 for \$6.98 LPs sold to subscribers at \$3.32, \$3,219.27 for \$7.98 LPs sold for \$4.00, and \$5,794 for \$12.99 singles sold for 72 cents. When unit sales on a title reached 300,000, Capitol was to pay 1% more and again at 500,000 unit plateau, an additional 2% was due, while at the 750,000 mark, another 1% was added.

'America's Top 10' Looks Into History

LOS ANGELES—An in-depth report on the music business during the past 40 years will be the subject of a four-part series on the syndicated music information show "America's Top 10," featuring Casey Kasem.

The four shows, to air this fall, will focus on the music industry in the past, the present, the record industry in this country and the overseas market.

Record executives and recording artists are expected to be interviewed on the shows although no one has been filmed yet.

"America's Top 10" is produced by Scott Braun/Syd Vinnette Television.

General News GOODY CASE PREVIEWED

Duper Tucker's Trial Underway

By RICHARD M. NUSSER

NEW YORK—A preview of the government's case against Sam Goody, on charges of conspiracy in counterfeit recordings was a high-

light of the perjury trial of convicted illegal tape dupe George Tucker that began Tuesday (2).

The trial, in Brooklyn's U.S. Dis-

trict Court, resumes Monday (8), when his lawyers are expected to begin their summations to the jury of eight men and four women.

The jury heard Norton Verner, a marine owner from Long Island and a sometimes record and tape dealer, admit he had purchased pirated product from Tucker and Verner and sold it to the Goody chain. Verner's alleged former girlfriend, Jean Viard, a surprise witness, also took the stand to say she accompanied Verner to Goody's Manhattan, Queens, warehouse, and to other locations where the illegal product was transferred.

Tucker is charged with lying to a grand jury when he denied selling illegal product to Verner, and then trying to obstruct justice by persuading Verner to change his story. A blackmail charge was dropped by the government at the start of the trial.

Tucker took the stand in his own defense to admit that he had initially lied because he was "nervous" and "apprehensive" about his grand jury appearance, although he had previously said he would cooperate with the government's investigation.

The government says Tucker's "false declaration" thwarted its case against Verner at the time.

As a result of Tucker's alleged perjury, the government failed to get an indictment against Verner, instead offering him immunity if he would testify against Tucker, and, ultimately against Goody.

During his trial testimony, however, Tucker denied knowing exactly where the tapes he sold Verner wound up, claiming he was bringing

(Continued on page 58)



SNAKE CHARMER—Singer Susie Allison discusses her debut United Artist LP, "Susie," during a live interview with Mike Haynes, left, of WKDA-AM, at Loretta Lynn's Western Store in Nashville. Looking on is Jerry Sebasko, director of national promotion for Capitol/EMI/UA, and an unidentified snake.

Agache-Wilott Gives Creditors Relief; May Attempt To Sell Korvettes Chain

NEW YORK—As the ailing Korvettes chain began to offer credit relief to its major lenders Wednesday (3), its parent, Agache-Wilott of France, indicated it was likely to offer the company for sale.

The French parent, which had made a "mistake" in its acquisition early last year of Korvettes for \$31 million from Alcan Realty.

Whatever the disposition of the chain, Agache-Wilott has worked out yet a newer formula of debt repayment to Hanover Trust Co., Chase Manhattan Bank and the Prudential Insurance Co.

Korvettes made a downpayment of \$10 million to the institutional lenders and agreed to pay additional \$5 million on Oct. 15, \$5 million on Nov. 15 and \$2 million on Jan. 2. Added to this \$22 million is \$6 million in the Korvettes account at the two banks they will be allowed to keep.

The total of \$28 million leaves an indebtedness of \$29.2 million, which will be forgiven. A previous formula called for a single cash payment of \$26 million plus another \$2 million on Jan. 2.

The fact that a repayment schedule is underway may be of some heartening news to Korvettes' music vendors, but their hold on selling to the chain is likely to remain until Korvettes begins to tackle estimated debts of \$28 million to its suppliers, approximately \$5 million of which is owed to the music industry.

When Korvettes would meet with its music vendors is unknown, but such meetings may begin to take shape when Dave Rothfield, chief of Korvettes music interests, returns from vacation this week. The music section suffered a major defection recently with the exit of a chief aid of Rothfield's, Ben Barnstein—to join the Caldor chain. He joined Korvettes 13 years ago.

Agache-Wilott's own cash flow problems—aggravated by the French Government's disinvestment over some of its financial statements—were apparently arguments in favor of the new debt repayment structure, and the bombshell report the company desires to sell the chain.

A women's steering committee will prepare lectures and workshops on the East and West Coasts focusing on the particular problems of black women in the music industry. The first of these seminars will be conducted in New York by Elaine Dowe Carter, who has conducted similar seminars for top U.S. corporations.

BMA Proposes Forming Foundation

NEW YORK—The Black Music Assn. plans to set up a foundation to research and dramatize the historical role of black music, and will organize programs in the coming year to help minorities and women.

Such are the goals of Lefkaron Taylor, newly elected president and chief executive officer of the BMA. The organization will also establish local chapters, first in New York and Los Angeles, which will work with the national office in Philadelphia.

The BMA Foundation will be a non-profit organization under which a series of programs will be developed providing for scholarly research and the development of documentary and media programs emphasizing the importance of black music and musicians in American culture. The foundation will seek private and public funding

Independent 45s Important For Chicago Groups

By MILAN SAMARZUBIA

CHICAGO—The Midwest continues to be a hotbed of independently produced 45s, as new wave acts swell the ranks of groups resorting to independent production to promote their product.

Citing lack of major label representation in the Midwest, many groups see the independent 45 as one of the few ways an act can attract the attention of major labels.

"We had 2,000 45s pressed because we felt we had to take a little control over our destiny," says Phil Barnstein, of Phil 'N' The Blacks, a popular new wave act on the local club scene. "If the 45s make some noise, then the major companies will have to take notice."

Barnstein started his own label, Pink Records, to promote his own self-produced single, "Autoset." The single comes in a promo kit with a full-size poster and original record jacket. Skydisk Records, a New York distributor, has agreed to handle the single on the East Coast.

"Basically, we're a self-contained group," Barnstein adds. "Our guitar is also all the artwork for the group. He designed the record jacket, did the lettering and came up with the logo. I do the legwork, visiting record outlets, shaking hands, and making sure the outlets have enough of our 45s to go around."

"Several local groups have asked

(Continued on page 70)

SEPTEMBER 13, 1980 BILLBOARD

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A LOVE SONG

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YOU NEEDED ME

Side Two

I JUST FALL IN LOVE AGAIN

SHADOWS IN THE MOONLIGHT

BROKEN HEARTED ME

DAYDREAM BELIEVER

COULD I HAVE THIS DANCE

Side One - Produced & Arranged by Brian Auger & The Trinity

You Needed Me - Produced by Jim Messina

Side Two - Produced by Bob Johnston



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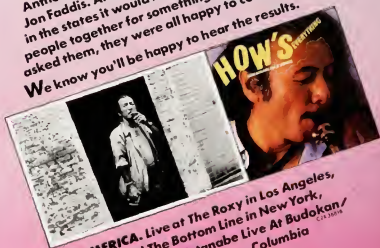
SADAO WATANABE.

He's won over Africa, Asia, Latin America, and in his home country, Japan, he's a superstar...the only Japanese jazz musician ever to play Budokan.

He's Sadao Watanabe. Jazz listeners and musicians from around the world are in awe of him. And even people who don't normally listen to jazz fall in love with his music.

For his historic three nights at Budokan, Sadao hired the 100-piece Tokyo Philharmonic Orchestra, and invited all of his favorite U.S. musicians to perform with him. Richard Tee. Eric Gale. Jeff Mironov. Anthony Jackson. Steve Gadd. Ralph MacDonald. Jon Faddis. And Dave Grusin, who observed, "Even in the states it would be difficult to get all these people together for something. But when Watanabe asked them, they were all happy to come."

We know you'll be happy to hear the results.



NOW IN AMERICA. Live at The Roxy in Los Angeles, September 9th, and The Bottom Line in New York, September 16th. "Sadao Watanabe Live At Budokan / How's Everything." A 2-record set, on Columbia Records and Tapes.

Aerial Management, At Music Co., LTD. (San Francisco Management) Steve Gadd appears courtesy of Warner Bros. Records Inc. Jon Faddis appears courtesy of Atlantic Records. Dave Grusin appears courtesy of Grusin/Rosan Productions. © 1978



IN FISCAL YEAR REPORT

No Gain On Sale Of Arista, Seller Notes

NEW YORK—Columbia Pictures Industries Inc. says it's "prudent to no longer recognize a gain" on the sale of Arista Records to the Ariola Group last September.

In a report of its fiscal year ended June 28, the company declares that "after reviewing Arista's results of operations for the period from the closing through June 10, which reflected extremely poor operating results," the company is not recognizing a gain. Lower sales than anticipated and higher than expected returns, the company reassessed the possible future effect of various representations and warranties made to the purchaser, net of certain offsetting factors.

"Based upon a review of the current situation," the report continues, "management believed it prudent to no longer recognize a gain on this sale. Accordingly, a \$4,017,000 or 41-cent per share charge has been recorded in the fourth quarter."

Francis T. Vincent Jr., president and chief executive officer of the company, noted that "there now has

been no gain recorded on the sale, but taking into account Arista's extremely poor results for the year, as well as the interest we have earned, we remain convinced of the wisdom of the sale."

For the quarter ended June 28, income from continuing operations increased significantly to \$15,660,000 or \$1.56 per share and net income was \$11,443,000 or \$1.15 per share, after deducting an after-tax charge of \$4,017,000 or 41 cents per share relating to the sale of Arista. In the fourth quarter of fiscal 1979, the company reported a net loss of \$7,144,000 or 21 cents a share from operations of Arista.

For the fiscal year ended June 28, income from continuing operations and net income increased to \$44,907,000 or \$4.50 per share compared to income from continuing operations of \$39,626,000 or \$4.07 per share. Net income in fiscal 1979 of \$38,988,000 or \$4.01 per share reflected a net loss of \$638,000 or 6 cents a share from Arista operations.



RADIO HUG—Rick "Rattlesnake" Medlocke of the Atco recording group Blackfoot gives Sheila Rene of KSJO-FM San Jose a warm greeting during a West Coast tour. Blackfoot is about to play several dates with Atlantic recording group AC/DC. Blackfoot's current tour coincides with the success of their second Atco LP, "Tomcatman."

Market Quotations

As of closing, September 4, 1980

High	Low	NAME	P-E	Ratio	High	Low	Close	Change
				(1980)				
3%	1%	Atac Corp.	—	150	1%	1%	1%	Unch.
39	26	ABC	6	804	32%	31%	31%	—
36 1/2	24	American Can	8	148	32%	32%	32%	—
28 1/2	14	Amstar	12	456	27	25%	26%	—
5%	2%	Automatic Radio	5	10	1%	1%	1%	—
5%	42%	CBS	8	648	52%	51%	51%	—
28 1/2	27	Columbia Pictures	8	210	33%	32%	32%	—
4%	4	Cow Corp.	6	14	1%	1%	1%	—
53 1/2	40	Onsey Way	12	1928	48%	47%	47%	—
4%	4	Emery	8	14	1%	1%	1%	—
20%	10	Gulf & Western	5	1167	20	18%	19%	—
12 1/2	7%	Handman	7	187	13%	12%	12%	—
12	12	H. H. H.	13	11	11%	11%	11%	—
35%	25%	Matsushita Electronics	9	25	34	34	34	Unch.
62 1/2	46 1/2	McA	10	1174	60%	46%	46%	—
18 1/2	10	Motronic	10	127	16%	16%	16%	—
62 1/2	41%	Motronic	11	711	58%	58%	58%	—
25%	23%	North American Philips	8	311	36%	34%	34%	—
10%	14%	Philips	14	18%	15%	15%	15%	—
28	18%	RCA	8	1912	28	27%	28%	—
12%	6	Sony	13	660	17%	17%	17%	—
33 1/2	20	Sterling Broadcasting	10	3632	29	27%	28%	—
4%	3	Superior	—	158	5%	5%	5%	Unch.
12 1/2	6%	Tam Broadcasting	9	158	32%	32%	32%	—
19%	14%	Transamerica	5	536	18%	18%	18%	—
50%	20%	Century Corp.	6	107	25%	25%	25%	—
57	34%	Warner Communications	13	1072	57	55%	55%	—

OVER THE COUNTER	P-E	Ratio	Bid	Ask	OVER THE COUNTER	P-E	Ratio	Bid	Ask
Adco	29	—	1%	2%	Integrity Int.	—	233	1%	2%
Cal Corp.	38	38	3%	4%	Kaiser Steel	—	10	1%	2%
Data Packaging	5	6	7%	7%	Kuon-Eaton	—	0	1%	1%
Electronic	5	70	5%	5%	M. Josephson	10	167	14%	14%
East Asia	7	—	—	—	Record	—	—	—	—
Procter	10	4	3%	3%	Schwartz	—	—	—	—

Over the Counter prices shown may or may not represent all transactions. Rather, they are a guide to the range within which these securities could have been sold or bought at the time of compilation. This does not include information contributed by Brokerage or Dealers. For more information, contact: Robert W. Reynolds Inc., 4001 West Alameda, Suite 100, Tokyo, Calif. 91505 (713) 841-3461, member New York Stock Exchange, etc.

Columbia Buys Springboard Masters

NEW YORK—Columbia Special Products has acquired ownership of all the master recordings previously owned by Springboard International as well as rights to licensing agreements continuing beyond Springboard's bankruptcy.

Albert E. Shulman, vice president of Columbia Special Products, says his company will now administer existing contracts previously made by Springboard. All licenses are assigned to contact El Okun, director general, for continuing administration of license agreements.

Shulman says that the Springboard catalog will be available for exploitation in the U.S. and abroad, but CBS will take legal action against anyone marketing any part of the catalog without authorization.

The recorded inventory of Springboard Records was recently

purchased by Surplus Records & Tapes (Billboard, Aug. 2, 1980), but this is not affected by CBS taking over from the bank rights to the masters.

"Surplus can dispose of what they have as they wish," says Shulman. "We will be making new product. There are no demands of us from hits of the '60s to children's songs."

Pioneer Net Sales Garner 24.6% Gain

NEW YORK—Pioneer Electronics of Japan announces record third quarter consolidated results for the third quarter of fiscal 1980, which ended June 30.

Net sales in U.S. dollars totaled \$294,405,000 for the quarter, up 24.6% over the corresponding period in 1979. Net income rose 2.5% to \$18,581,000.

For the nine months ended in June, Pioneer reports sales of \$933,511,000, up 28.6% over the same period of 1979, and a 50.8% increase in net income to \$68,278,000. Pioneer cites sales increases in the Japanese, European and Latin American markets as offsetting the effects of the U.S. recession and the strengthening yen.

Audiofidelity Firm Bought By Pugliese

NEW YORK—Danny Pugliese has acquired a majority interest in Audiofidelity Enterprises from Mr. and Mrs. Herman Gimbel and other corporations controlled by them.

Pugliese will join a board of directors yet to be designated, while the music industry veteran will be chief operating officer.

AFF, traded Over-the-Counter, reported a net loss of \$189,429 for the fiscal year ending March 31, 1980, with revenues of \$652,663. This compares with the previous fiscal year's net loss of \$334,711 and revenues of \$918,812. Gimbel will be retained as a consultant at AFF for a period of five years.

Simon's Tour 'Experiment'

NEW YORK—Paul Simon will play both arenas and smaller halls in his first tour in five years, which begins Saturday (13) at the Music Hall in Cleveland.

"I think Paul wants to experiment, to play the big arenas, and then play a lot of places that have a different feel," says Denis Arfa, president of HRA Inc. which is booking the 16-date tour. Arfa, who books Billy Joel, the Beach Boys, and Phoebe Snow, has also signed Eric Carmen and the Tremblers.

After the Cleveland date, Simon will play the Civic Center in San Francisco, Sept. 17, the Amphitheatre in Los Angeles for three nights, Sept. 20-22, the 4,000-seat Auditorium in Chicago, Sept. 25, the 22,000-seat Joe Louis Arena in Detroit, Sept. 26, and Maple Leaf Gardens in Toronto, Sept. 28.

He will end September and begin October with two nights at the 3,200-seat Palladium Theatre in New York, then play the Savoy Theatre in Boston Oct. 4, the Tower in Philadelphia, Oct. 8, the Fox Theatre in Dallas Oct. 10, the Wall Rogers Memorial Hall in Ft. Worth Oct. 12, the Stanley Theatre in Pittsburgh, Oct. 14, and will end the tour at Nassau Coliseum, outside New York, Oct. 16.

MCA Distrib Execs Assemble In Arizona

LOS ANGELES—All regional directors, branch, credit and operation managers along with MCA Records executives, gathered at the Catefite Inn in Arizona Aug. 23 and 24 for the semi-annual national meeting of MCA Distributing Corp.

Seminars and question and answer sessions were held during the two days. One seminar, chaired by Bud O'Shea, vice president of MCA, Discovision, and Neil Hartley, vice president of MCA Distributing, dealt with videocassettes and disks. Ray Snyder, vice president of Artists House, a jazz label distributed by MCA, was on hand to acquaint field personnel with label product.

Wilton Felder and Joe Sample of the Crusaders and Sid Garris of Greco-Garris Management Co. also took part in the discussions.

Air Supply & Cross Climbing Up

LOS ANGELES—Turnabout is fair play.

For several weeks in May, Christopher Cross' "Ride Like a Wind" and Air Supply's "All Out of Love" were relegated to the runner-up spots on the Hot 100, while Blondie had a six-week non-stop No. 1 with the multi-format smash "Call Me."

It appeared as though Cross and Air Supply had just missed the brass ring and would probably never again have as good a shot at No. 1. But both acts have already topped the high marks of their first singles, while Blondie, in its follow-up effort "Atomic," peaked two months ago at a lowly number 39.

Cross' "Sailing" hit No. 1 two weeks ago and Air Supply's "All Out of Love" jumps two points to number two this week—making it the odds-on favorite to take over the top spot next week.

It can be argued that neither of the followups is as distinctive and memorable as the first hit, but for both acts the homogenized pop approach is trying in perfectly with the popularity at radio of passive adult contemporary ballads.

Both the Cross and Air Supply albums have also climbed higher on the LP chart than they did on the strength of the first hit. "Christopher

Cross" hit number seven in May, then fell out of the top 10 and now is stronger than ever at number six. And Air Supply's "Lost in Love" album originally peaked at number 47 in June but now is vaulting to the top 20. This week it is up 13 notches to number 16.

Give Blondie Round II, call Round II a draw between Cross and Air Supply and stay tuned for Round III. PAUL GREEN

Dividend Of 45 Cents To Be Paid By RCA

NEW YORK—RCA directors have declared a quarterly dividend of 45 cents per RCA common stock payable Nov. 1, 1980, to holders of record Sept. 15, 1980.

The directors, in its follow-up meeting, also declared dividends of 87½ cents per share on the \$3.50 cumulative first preferred stock, \$1 on the \$4.50 cumulative convertible first preferred stock, 39½ cents per share on the \$3.65 cumulative preference stock, and 53½ cents per share on the \$2.125 cumulative convertible preference stock, all for the period from Oct. 1, 1980, to Dec. 31, 1980, and all payable Jan. 2, 1981, to holders of record Dec. 12, 1980.

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General News

IN U.K.

McCartney Foots Holly Party Bill

LONDON The fifth annual Bud's Holly Week got underway in Britain Sunday (7) organized, at Paul McCartney's expense, via his MPL company here.

The former Beatle owns rights to the Holly song catalog (around 38 titles) in the U.S. and Canada, he shares rights with Southern Music for the rest of the world.

"Paul doesn't do this because of the publishing," says MPL chief Stephen Shrimpton. "He does it because he's a great Holly fan."

The week long celebration includes the distribution of 80,000 copies of the Wings magazine, Club Sandwich, which carries interviews with the Holly family, Don Everly and others, a live concert, featuring rock'n'roll dancing, screening of the video film, "Reminiscing," and the broadcast by London's Capital Radio of a special tribute program, "The Day The Music Died."

There will also be Holly celebrations at the Hard Rock and Great American Diner cafes in London, while MCA Records, which has the Holly records, is discounting them for a week.

There's even a revival of one of Holly's songs, "Heartbeat," by the Hollies on Polydor Records, to be followed by a 12-inch single of other Holly songs in October.

Tom Hammond of the local Heartfelt Holly Society will be doing television and radio interviews, as will the late singer's brother, Larry.

FOGELSONG TO SONGBIRD

NASHVILLE In a structural realignment of its Songbird gospel division, MCA Records has appointed Jim Fogelsong to head the label from Nashville.

The move, coming at a time when gospel music appears to be in a strong sales surge, is seen as an effort to unify Songbird and ally the label more closely with the gospel community, much of which is based in Nashville.

Fogelsong, Nashville division president of MCA, says he hopes to develop Songbird's potential both from within the ranks of the label's present roster and by vying in the marketplace for additional talent.

"We plan to increase the roster size gradually," notes Fogelsong. "We're going to ease into it—not set the world on fire within six months. We want to give maximum exposure to Songbird artists, and also give a few of our country artists who've expressed a desire to do a gospel album the opportunity to do so."

Charlie Shaw will continue as director of marketing and distribution for Songbird on the West Coast, while Chris Christian continues to serve as Songbird's A&R consultant. Fogelsong assumes leadership of Songbird in addition to his current duties as president of MCA's country operation.

Artists now recording for Songbird include Little Anthony, B.J. Thomas, Fireworks and B.W. Stevenson.

KIP KIRBY

BROWNE ATOP CHART

Elektra/Asylum Surges With Albums & Singles

LOS ANGELES Elektra/Asylum has three of Billboard's top four albums this week and three singles in the top 10.

The posting of Jackson Browne's "Hold Out" at No. 1, the "Urban Cowboy" soundtrack at number three and Queen's "The Game" at number four is the label's strongest weekly chart performance since March 9, 1974, when it had the top three spots locked up with Bob Dylan's "Planet Waves," Joni Mitchell's "Court And Spark," and Carly Simon's "Hotcakes."

The label could have four albums in the top 10 as early as next week, the Cats' "Panorama" jumps five spots to number 12 in its second chart week. The group's previous LP, "Candy-O," hit number three a year ago.

The No. 1 positioning of the Jackson Browne LP continues his uninterrupted upward and profitable climb. His first album, "Jackson Browne," peaked at number 53 in June 1972. "For Everyman" hit number 43 in December 1973. "Late For The Sky" crested at number 14 in December 1974. "The Pretender" hit number five in December 1976 and "Running On Empty" peaked at number three in March 1978.

This is Asylum's seventh chart-topping LP, following Dylan's "Planet Waves," Linda Ronstadt's back-to-back albums "Simple Times" and "Living In The U.S.A." and four consecutive Eagles packages. "One Of These Nights," "Their Greatest Hits," "Hotel California" and "The Long Run."

Ironically, like Ronstadt and the Eagles, Browne is drawing his first muted reviews just as he embraces disk superstardom.

EPA's three singles in the pop top 10 are Johnnie Lee's "Lookin' For Love," top two points to number eight, Queen's "Another One Bites The Dust," up 14 notches to number nine and Eddie Rabbit's "Drive In."

Ellman Asking Stop To Duping

LOS ANGELES Ellman Film Enterprises here seeks to enjoin Home Theatre Movies and Media Home Entertainment from allegedly duplicating some of its feature films unauthorizedly and asks the defendants to pay royalties due the plaintiff.

The local Superior Court filing names Charles Bond and Ronald Salfank as co-defendants.

The plaintiff licensed HTM in March 1979 to distribute and sell its feature film product for a 10% of wholesale price royalty. HTM contracted MHE in November 1979 to manufacture and distribute the Ellman features for a \$10 per unit royalty, of which the plaintiff was to receive 10%.

The complaint charges that between March 1979 and August 1979 MHE made more than 2,000 illegal duplicates and several unauthorized master copies of Ellman product. Approximately \$34,000 was lost in royalties and the plaintiff asks an additional \$500,000 general and \$750,000 exemplary damages from the defendants.

Life Away," up three berths to number 14.

It's the first top 10 pop hit for both Lee and Rabbit, the fourth for Queen, following the number nine "Bohemian Rhapsody" in 1976, the number four "We Are The Champions" two years ago and the No. 1 "Crazy Little Thing Called Love" earlier this year.

Queen's fortunes over the course of the past two years can be taken in a symbolic sense to represent E.A.'s as a whole, a hot 1978, followed by a rather nervous 1979 and finally a strong recovery this year.

The label also has the No. 1 country single for the second week with the Johnny Lee hit and the No. 1 country album with Eddie Rabbit's "Horizons." Last week's top-charted country LP dips to number two, E.A.'s "Urban Cowboy" collection.

PAUL GREEN

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SHOP TALK—Doobie Brother Michael McDonald, left, chats with Pablo Cruise songwriter/keyboards player Cory Lerios after a recent sellout Pablo Cruise concert in Del Mar at the Southern California Exposition which attracted 60,000 people.

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Thank You

WORD
DISTRIBUTION
RECORDS/MUSIC

Grownups Regard Kiddie Records As a Growth Area

Continued from page 3
price category is right on target for them," he adds.

The matter of returns is of little consequence to the children's area, label executives contend.

"The point to remember," says Peter Pan's Kasen, "is that there are few returns on our line and the profitability for our customers is substantial compared to the rest of the industry's product."

Disneyland's Krsnel would agree. The company has a 100% guarantee and returns in the U.S. for Disneyland are "less than 10%," according to Krsnel.

Peter Pan's return policy underwent a change earlier this year in that local sales representatives must first approve of a returns allowance before it's sent back to the label. Previously, accounts could ship goods back directly to Peter Pan.

The children's industry with regard to discounts seems to vary widely, with many reluctant to "go on the record" with their formulas. Howard Massler, president of the Bestway Group, makers of the A.A. Wonderland series, says retailers basically get a 50% plus 10% plus 10% discount structure. Other formulas may vary, but it's apparent that discounts in this field run much higher than pop product.

The company's receivables problem, Massler says, has "loosened up somewhat" and an average 72 days of payment of bills is still "way up from two years ago."

While Massler says business has increased from last year, he notes that "a lot of business has backed up into the fourth quarter." "Our accounts have been playing it close to the vest and waiting until the last possible moment to make a commitment."

All companies surveyed note that cassette sales have shown increases, and in several instances account for as much as 25% of label volume. Disneyland's Krsnel, however, states that cassettes only do well in combination with book/record sets.

"The problem with cassette-only releases is one of merchandising," explains Krsnel. "We got much better display of book/cassette combinations."

Though aware of the intrusions of recent disco/new wave tie-ins, kiddie labels still rely on traditional creative approaches, such as fairy tales, nursery rhymes, etc.

"We make no conscious effort to be in the mainstream of pop music," says Krsnel, who adds that Disneyland will offer three major projects in October, including a Donald Duck "Going Quackers" package, with a "Saturday Night Live"-style laugh approach, a country music-oriented "Partners," featuring Mickey Mouse, Goofy and Donald Duck and a patriotic (yet light-hearted) "Yankee Doodle Mickey." Krsnel says that in all price lines, the classic tie-ins with Walt Disney film classics remain the best-sellers.

In at least one instance, a kiddie label is responding to shifts of taste in the pop marketplace. Peter Pan has had marked success with six "I-win The Disco Duck" albums, but the attraction's latest entry, "I-win Strikes Back," a music/storyline in tune with "The Empire Strikes Back" refers to "I-win The Dynamic Duck," a move away from the wistfulness impact of disco, concedes Bugs Bower, creative director of Peter Pan.

Overall, kiddie labels stress a higher regard for "quality" production costs, a factor that has necessarily increased the cost of producing

releases, though hardly in the sky-high plateau of pop repertoire.

Peter Pan's Bower, a veteran producer-arranger, says the new Irwin The Duck package cost about \$8,000 to produce, while general Peter Pan

album product is often produced at around \$1,200.

Other labels declare that pricing itself is not only the result of higher costs of making product and doing business, but the fact that some

product requires more use of copyright for which mechanical royalties must be paid.

Meanwhile, kiddie labels are moving ahead with new product. A.A. Wonderland's Massler says

he'll release at least 36 new albums over the next two years, eight of which are due for Christmas.

Kidstuff's big gun is the imminent release of a television soundtrack

(Continued on page 68)



A special section two of the October 11, 1980 issue of Billboard will feature in-depth editorial coverage of the history, contribution and impact of Los Angeles on the music/entertainment industry throughout the world.

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Billboard

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Which means everything is clicking into place for Jimmy Hall.

Jimmy Hall

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Hot Panel: One NAB radio programming conference panel tackled the question of rotation and playlists. Billboard's radio programming editor Doug Hall, right, was moderator. Panelists are, from left, Loren Owens of KIMM-AM, Dan Halburyton of WQAM-AM, Andy Bickel of WBT-AM and Jim Smith, KSFX-FM.

PROGRAMMING TALK

Panel Avows Import Of Instinct

NEW ORLEANS—Hot clocks, power rotation and tight, meticulously crafted playlists are no longer in vogue, a panel on rotation and playlists concluded at a session at the NAB radio programming conference here Aug. 24-27.

"We don't have hot clocks," says Andy Bickel, program director of pop adult WBT-AM, Charlotte, N.C. "The theory is that if you can't

trust your jocks you're in trouble. If you're in radio you should trust your gut reactions."

"We place little emphasis on research," says Loren Owens, program director of mass appeal KIMM-AM, Denver. "Research is nothing but a tool. You look at it and you make your own decision."

Knowing what your audience wants to hear is an important factor

in programming, the panel agreed. "The most important criterion is 'Does it sound right?'" adds Owens. "You can play just about any Simon & Garfunkel tune, for instance, but we don't get calls for 'Ballad Of The Green Berets.'"

Oldies and recareers are increasingly important factors in putting together flexible playlists, he adds.

"You can get away with a lot if you package it correctly," Owens says. "You can't put Guy Mitchell against Blondie and Led Zep, but you can put Blondie and Led Zep against 'Rock Around The Clock.' That will work."

Dan Halburyton of country WQAM-AM in Miami Beach says he plays oldies as far back as the 1950s in order to expand his list.

Halburyton recommends using Joel Whitburn's Billboard reference charts as a guide to picking oldies, but advises programmers to develop other sources as well, such as informal research among listeners.

"You can find out what the favorite oldies are in your market by running a poll and asking listeners for the names of their five all-time greatest acts and song," he suggests.

Jim Smith of KSFX-FM in San

(Continued on page 36)

Delicate Business Of Format Change Eyed

NEW ORLEANS—That changing formats can be a tricky business was not only illustrated at a session on the subject during the NAB Radio Programming Conference here, but was borne out by a marketplace struggle between two local stations in the hot city.

For weeks it was widely rumored locally that WXEL-FM would drop its black format and go country, starting up with TM's syndicated TM Country, but by Aug. 22 WNOE-FM had debuted with the TM format, leaving WXEL out in

the cold. Informed sources report WFLX's general manager Eddie Manni pre-announced on the deal and finally told TM that WFLX would develop its own country format. TM, meanwhile, got together with Jimmy Noe's WNOE-FM and signed up that station. WNOE abandoned a rock format to move to country. The development could mean trouble for WSHO-AM, which had been the only country station in town.

Meanwhile, a panel of programmers at the conference discussed "Changing Formats And Living To Tell About It," in a Monday (25) session.

Dan Halburyton, program director of WQAM-AM in Miami Beach, said he had shifted WDCV-AM in Minneapolis, from Top 40 to country in December when he was working there and made the same shift at WQAM in March.

He advised keeping the format change a secret for as long as possible, limited the information to staff members with authority.

John Ottung of WKJJ-FM in Louisville, told he moved from beautiful music to country, combining this with a sister AM station for a joint promotion under the logo and finally spun off the AM into its own country position under the logo "Country 111."

He advised programmers to rely on consultants on making such changes. "You'll make less mistakes," he said.

Marlin Taylor, president of Bonnevill Consultants, advised programmers to be sure there is a niche for the new market and sufficient audience potential.

Paul Ward of Far West Commu-

nications, who used to program several RKO stations, suggested that every effort be made to work with the existing on-air staff and have them adapt to the new format.

Michael O'Shea, national program director of Golden West Broadcasters, told how Golden West has changed five of its eight stations' formats in the past year. He said it can be sometimes difficult to do with an attractive format, such as Golden West did with WCAR-AM in Detroit. But he said "if the image is wrong, it is necessary."

Large And the Small Of It Discussed In New Orleans

NEW ORLEANS—Promotions for large and small markets, with an emphasis on concepts on key television spots, were the subject of several forums at the NAB Radio Programming Conference held here Aug. 24-27.

A forum on small market promotion was urged to undertake creative and promotional activity that no longer provides audience involvement, but also manages to turn a profit.

Jim Popham of the NAB's legal staff warned station executives to make sure their contest promotions comply with state, local and Federal Communications Commission regulations. He particularly urged caution on lottery-style contests and tie-ins with advertisers.

Large market radio heard that television spots are the most efficient although costly off-air promotions. Attendees saw many examples during the presentation of award winning TV commercials geared to radio as well as TV spots not up to par. The reasons these latter spots failed were analyzed by various experts.

Small markets were encouraged to use TV as a promo tool despite its cost. TV stations, utilizing musical formats, buy syndicated spots that can be used in different markets with individual logos and messages tailored to meet specific needs.

For stations utilizing musical formats, promo spots must meet standards of excellence developed by

award winners, according to John Miller of the CBS-TV Network.

"Music, editing and special effects must be coordinated so the whole is a great uplifting of the sum of its parts," Miller said. The spot must be built around a good logo that can be "easily reproduced in a variety of ways, all of which suggest the spirit of the station."

Although film generally provides better visual clarity, videotape has merit for brief promo spots since special effects can be generated at low cost. Miller told stations worried about the cost of videotape that "you can wonder on your own with quick action cuts and canned music."

He demonstrated this belief by comparing expensive, nationally distributed spots against locally produced spots that cost a fraction of the former.

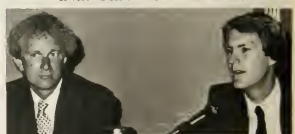
Contests may be better to reflect the interests of the listener, noted Clark Sanders of KCND-AM, Dodge City, Kansas. A contest built around bowling tournaments won't go over with a demographic group that is known to be avid joggers or tennis players, Sanders said.

He told of sponsoring his trips to sports events and Las Vegas that started a great deal of listener interest and "needed a price of several thousand dollars."

Several small winners rather than one big one always helps in a contest. He advised involvement with local merchants can be an effective way to stage certain contests also, he said.



Ratings Talk: Ed Christon of WKRR-AM/WNIC-FM Dearborn, Mich., above, makes a point about the Arbitron Advisory Council of which he is a member, while Kathy Lenard, vice president of research for NBC Radio, waits her turn to speak. Tom Birch of the Birch Report, below, explains his rating service as Todd Wallace of Radio Index waits his turn.



AT NAB PARLEY

Opinions On Arbitron Discussed By Panels

NEW ORLEANS—"Learning To Live With Arbitron" might have been a subtitle to two diverse panels dealing with ratings conducted during the National Assn of Broadcasters Radio Programming Conference here Aug. 24-27.

Todd Wallace, president of Radio Index, which does custom research for radio stations, commenting on the title of the panel, "Is There Life After Arbitron?" said, "Arbitron is a way of life we all have to learn to live with." And Tom Meyers of Tom Meyers Associates agreed, "It's pretty obvious Arbitron is here to stay."

But Tom Birch, who competes with Arbitron with his Birch Report, claimed, "the days of Arbitron in the medium and small markets are numbered" because Arbitron brings its reports on these markets out too late. He indicated his reports come out in a more timely fashion.

Wallace explained that his custom service, which includes music without research, is used by 300 stations. "We pioneered callouts," he claimed. He also claimed that 33 of the 34 stations consulted by Radio Index, such as WKYS-FM Washington and WPJX-FM New York, had experienced immediate rating increases in the Arbitron reports.

Meyers told of special studies his company did as well as follows up to a survey of a market by Arbitron.

In another session entitled, "You Want To Tell Arbitron What," Ed Christon, general manager of WNIC-AM, M. Dearborn, Mich., and Tom Hoyt, president of Hefel Broadcasting and Kathy Lenard, vice president of research for NBC Radio, explained the workings of the Arbitron Advisory Council.

Christon told of questionnaires sent out to stations by the council and invited stations to make comments on the rating service. Lenard added, "Arbitron is constantly testing its methodology and the council allows us to get in on the early stages

of this. There have been positive steps. Some of the results are extended measurement and the Extended Sample Frame," which is a method to reach households with unlisted phone numbers.

Hoyt said a pressing issue was to see that the fall 1980 and spring and fall 1981 survey periods were aligned from year to year and to see that the impact of play-by-play baseball was minimized.

The council is meeting this week in Boston to discuss these matters further. The council met in El Paso last month that the council could not get involved in negotiating Arbitron fees, suggested that the NAB Radio Negotiating Committee be formed along the lines of all the industry committee that negotiates with ASCAP and BMI.

The council is meeting this week in Boston to discuss these matters further.

High Court Will Decide

WASHINGTON—The last brief filed in the WNCN Federal's Gald vs. against the Federal Communications Commission before the Supreme Court, the high court will now decide a date for oral arguments within the next 90 days.

The listeners' group, which won its case in the U.S. Court of Appeals, is attempting to force the FCC to get more involved in the regulation of programming content, particularly as it applies to unique formats in a market such as classical, jazz or big band sound. The Guild was formed about six years ago when WNCN-FM New York dropped classical music to switch to rock. The station has since returned to classical music.

In the brief filed with the Supreme Court the Guild characterized the case as a "blatant and unlawful attempt" by the FCC to "mandate" exactly what the 1934 Commu-

(Continued on page 37)

Photo Highlights Of NAB At New Orleans



Billboard photos by Sean Smith
 Convention Highlights: The Commodores liven things up for the National Assn. of Broadcasters Radio Programming Conference, at left, as they perform at a cocktail party. Chuck Mangione, lower left, also does some tooting at the conference. At far left: Rick Sklar, ABC vice president for programming, right in that picture, chats with WCOZ-FM Boston program director John Sebastian, left, and John Biliingham, director of production for the BBC, which has acquired a number of ABC Radio specials. Below, WABC-AM New York DJ Dan Ingram, breaks up over a remark from WNBC-AM New York DJ Don Imus, in white shirt, at a "Making Money With Your Mouth" luncheon. Talk host Larry King is at left and KMPC-AM Los Angeles jock Robert W. Morgan is at right. In bottom left corner, Lee Masters of KLOZ-AM/KISO-FM El Paso and Ellen Hulleberg, research vice president of McGavren-Guild, discuss how to read a ratings book. Directly below, from left to right, Skip Schmidt of TM Productions, Erik Fox of KXTC Phoenix, Thomas Barsanti of WTIC-AM-FM Hartford, Conn., and Gary Freu of KXTC chat at a Sunday night rap session. Below, the KRDO-AM-FM Colorado Springs robot upstages TM Programming and TM Productions president Pat Shaughnessy. In bottom right corner Golden West national program director Michael O'Shea, left, and former KHTZ-FM Los Angeles program director Bobby Rich moderate a rap session on Top 40.





"LITTLE STEVIE ORBIT." 17 songs
ON NEMPEROR RECORDS AND TAPES.

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Angel City AND EPIC RECORDS:

WE'RE SETTING
OUR SIGHTS
ON A SMASH.



In anticipation of one of 1980's major rock and roll success stories, Epic Records is pulling out all the stops to support Angel City's new album, "Darkroom" J.E. 30043

This week, CBS Records sales people will be soliciting orders on Angel City, and we urge you to get on the bandwagon before the explosion begins

- We're issuing a special sampler to AOR which features "No Secrets" from the new album 9-50927
- The album itself will be supported by every means available to us.
- Angel City will be embarking on a cross-country tour with the Kinks. The tour will expose them to tens of thousands of new fans, and, if past reactions repeat themselves, album sales will jump accordingly from city to city

Their first record, "Face To Face," created radio excitement in every market. And we're sure that "Darkroom" is going to propel them even higher J.E. 30044

So this week, when thinking Angel City, think big. Before you know it, the eyes (and ears) of America will be on Angel City

**"Darkroom" Coming soon from
Angel City. On Epic Records and Tapes.**

James Clavell's

SHOGUN

The Original Soundtrack From The Television Motion Picture

Music Composed and Conducted by Maurice Jarre

RX-1-3088



**Over 110 Million Viewers
Will See This Television Event
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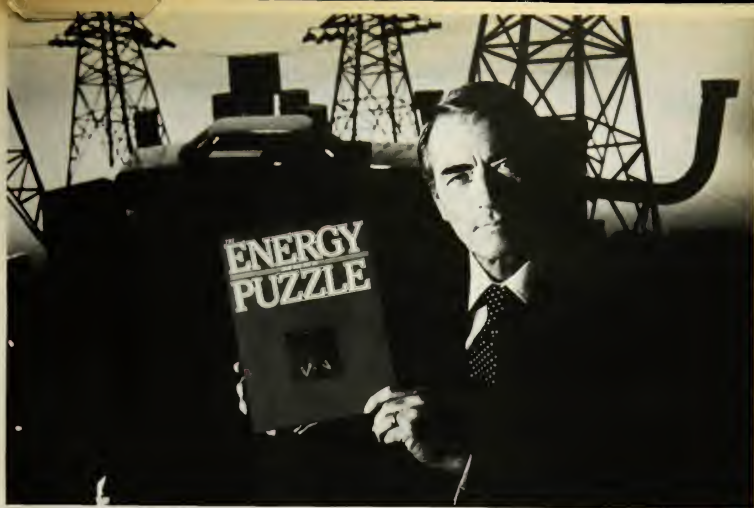
**Watch For Shōgun
on Television on September 15, 16, 17, 18 and 19
on NBC-TV**

**When a Book Publishing Phenomenon
Becomes a Television Landmark...**

**And an Exceptional
Original Soundtrack Album
On RSO Records and Tapes**

Music Composed and Conducted by Maurice Jarre





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A public service message from this magazine and the Advertising Council

* Single copies only

ALBANY Over the course of the past few years, many of the traditional Top 40 stations in America have fallen on hard times. During that same period, 92.1 LY-FM (WFLY) has risen to the top of the contemporary scene in the Albany-Schenectady-Troy market. I give a lot of credit for the radio station's success to the image the station has cultivated in the market.

I would like my audience to think that we are AOR. We have cultivated that hip image which traditionally is associated with AOR stations. In fact, though, we are taking an adult approach to Top 40 radio.

I'm 31 and the veteran of many formats. I programmed country at WSEN-AM-FM Syracuse and AOR at WBUT-FM Buffalo. My research indicates that our current direction is the one for the future.

We are looking in on the 18 to 34-year-old audience. That is where the demographic bug is. That is where the spendable income is. The advertisers want that audience, and so do we.

I call that audience the "champagne audience" and in order to capture it 92-Fly has done some careful research to find out what kind of radio the target is looking for. The research is reflected in everything the station does on the air, from music to promotions to air delivery. It is a variation of the psychographic research being carried out in some markets.

Basically, the trick is to find the peer leaders of your target. You have to go to them. They won't call on a request line. Once you find out who they are saying, the rest is easy. The teens fall right into place.

The research for 92-Fly is reflected in the music it plays—for that matter, the music it does not play.

It makes no sense to play Kiss, no matter how many records the group is selling, if it is driving away part of your target. A 32-year-old man with an eight-year-old daughter hears enough of that without having to listen to it on the radio station he considers his. Eliminate those stragglers and replace them with music you know your audience loves and probably will not hear elsewhere.

In that respect, WFLY reaches to album tracks that a listener would never hear on a traditional Top 40 station. Those "older" tracks are carefully researched and do a lot to reinforce the radio station's AOR flavor. There were some real surprises when the research was done: "Green Grass and High Tides" by the Outlaws, for example, got little airplay in the Albany-Schenectady-Troy market. Yet, when it was tested, it came back as one of the most popular among the radio station's target. It is played once every 20 hours in the "power gold" rotation.

Promotionally, the radio station is highly active. WFLY tries to have something going on all the time. Again, research plays an important part in the direction the radio station takes in the area.



Station Lineup: WFLY-FM program director Bob Mason, left, lines up with some of his jocks at a recent promotional event. From left to right: Mason; Kid Lance, from 6 p.m. to midnight; Don Schaeffer, 6 to 10 a.m.; and Kelly Stevens, from 10 a.m. to 2 p.m.

We try to find out what the audience really wants to win. We have given away \$18,000 in hundred dollar bills in the last 1½ years.

But it is not just money.

Our promotion budget is quite limited. We do a lot with listener parties and such. The listener has to win an invitation to one of our affairs. They have become legendary in the market.

For years, smart programmers have said that a radio station must be a part of the community. I subscribe to that theory. Our personalities do care. We raised \$56,000 for the March of Dimes with this year's "Superwalk." We all got behind it. Last year, it was done by another station. It raised about \$9,000.

If there is something going on in the market, WFLY tries to have at least one personality on the scene.

The personality plays a big role in the success of WFLY.

Everyone of our full-time air personalities could work a major market.

In fact, though, they are all natives or know the market like natives. Don Schaeffer, the station's morning man, did a stint across town at WTRY-AM before moving on to Cleveland and Albuquerque.

Kelly Stevens, our talented midday person, is an Albany native. She knows the town inside and out. I grew up in the area and returned after programming stations elsewhere. I hold

down afternoon drive, "Kid" Lance, the station's top rated evening personality, is a native of this area. Overnight talent Jeff Allen is also a native of Albany.

I am very proud of the fact that we put our staff together out of home grown talent.

An off-air key to the radio station's on-air success is general manager Bob Ausfeld. He deserves a lot of credit for the positive vibes around the station.

Bobby has really created an environment that is fun to work in. Most of us have worked with have not understood how important the little things are to an air personality. Bob has encouraged me to see that talent is taken care of.

The radio station provides baseball jackets for its personalities. Concert tickets are available for every show in the area. The station gets together regularly on a social basis. In all, the atmosphere is friendly and fun.

Has WFLY been successful? In the April/May Arbitron, the station moved from an 8.4 to a 10.2, 12-plus for second place overall and number one 18-34 and teens, and in some days, number one 18-49.

I've been interested in radio since I listened to the WCAI-AM New York "Good Guys" when I was 12 years old, although I didn't do radio in college and I wrote ad copies when I got out of college. My earliest experience in radio was at WCAI-AM Catskill and WBPM-FM Kingston, N.Y.

An Adult Top 40 By WFLY-FM In Albany

The following is one of a series written by program directors, who tell in their own words, how they got into radio and some of their accomplishments.

By **BOB MASON**
Program Director
WFLY-FM Albany, N.Y.

SEPTEMBER 13, 1980 BILLBOARD

S.F. KNBR-AM Up With 'MOR Personality'

By **JACK McDONOUGH**

SAN FRANCISCO With the shift of KSFO-AM into a talk format, KNBR, NBC's AM outlet here, is now in the driver's seat as "the last MOR personality station in the market," according to general manager Bill Dwyer.

There are plenty of things to mark KNBR's ascendancy in the 25-54 demographic of this market. "In 1979," notes Dwyer proudly, "we were the most profitable of all the NBC stations and in fact in that year we were the most successful of any NBC station in history."

Dwyer also notes that an independent survey conducted by the station showed KNBR to be among the top five most recognized stations (by call letter) in the area.

In the latest April/May Arbitron readings, KNBR came in with an overall 4.3 share, up dramatically from the 2.9 in January. "We're successful," says Dwyer, "because of a tremendously strong

image in this market, and that image is built upon our personalities, our play-by-play sports, and our MOR format."

Longevity is a hallmark of the KNBR personalities. Murnung man Frank Dill has been with the station for 16 years. Dill's partner Mike Cleary, who recently moved from his long-standing 10 a.m.-2 p.m. spot to team up with Dill for the 6 a.m.-10 a.m. drive, has been at the station nine years, as has afternoon man Carter Smith.

The balance of the lineup includes Ron Lyons, who had been doing part-time airshifts at the station, now in the 10 a.m.-2 p.m. slot, jazz buff Tom Brown 8 p.m. to midnight, and Christine Ray and C.J. Bromson, who alternate on the all-nighters. The 6 p.m.-8 p.m. hours are taken by call-in show "Sports Talk" (the station's dad jokes).

The team-up of Dill, who plays straightman to a host of humorous

characters created by Cleary, is the most striking example of how innovative personality radio works at KNBR.

The two have been doing the show together only since November of last year, but the idea began taking shape long before that when Cleary began making regular call-ins to Dill's show, passing himself off as Jimmy Carter. Henry the K. grocer, adviser Joe Garbanzo, newscaster O'Bradley O'Bradley, bureaucrat Wend Wicadley, movie reviewer Rex Rude, or Rev. Billy Bob Bodkins of the Church of the Prime Rate.

The two devote healthy amounts of their off-air time to creation of new characters and working up their daily spoofs, and recently have been doing a "Serial" type soap-opera routine titled "As Marin Turns."

In fact, says Dwyer, this satire will eventually be turned into a stage play at the Marin Civic Center Oct. 24.

That the station would take such an ambitious step with a theatrical idea is not unusual. Two years ago KNBR put together a funfest called "Day of The Tuffest" at the Paul Masson Winery in which 200 different listeners got parties, with the whole thing filmed by Los Angeles company. The "world premiere" of the film at the San Francisco Opera House netted \$30,000 for a local retarded children's home.

KNBR raises charitable funds also with such activities as "Frank Dill's Far Out Fantasies & Fun Time Show" on April Fools Day, a Bath-tub Regatta in the Oakland Estuary, which drew 20,000 spectators Aug. 9 who were treated to a hilarious race among all manner of jerryrigged vessels; and the annual Bridge-to-Bridge Run in October, one of the favorite events in jog-city San Francisco.

It was, as a local writer pointed out, "a daring and expensive deci-



Bill Dwyer: Working on a strong image.

sion to place two highly paid personalities like Dill and Cleary into the same time slot." But Dwyer says the response has been excellent "and we

(Continued on page 30)

INTRODUCING THE FRED KNOBLOCK HIT SINGLE AND ALBUM, "WHY NOT ME?"

Fred Knoblock is a singer songwriter with the heart
and style that makes him America's newest superstar.

SB 7029

FRED KNOBLOCK "WHY NOT ME?"



Contains the new single,
"LET ME LOVE YOU," SB 607

A SPOONFEED PRODUCTION
BY JAMES STROUD

Vox Jox

Continued from page 22

team Aug. 24 that defeated a team of journeymen and their kudos 15 to 14. **Dave Thompson**, the midday jock hailed in the winning run and **Dade Walker**, morning drive man was the starting pitcher. **Uccle Johnson**, who handles the 6 to 10 p.m. slot, did a play-by-play live remote of the game.

Bobby O'Jay and **John Silver** have joined the on-air staff of WVON-AM Chicago. Both move over from the competition, **WBXX-FM** Chicago. O'Jay will take over the morning slot from 530 to 10 a.m. and Silver will do a midday show from 10 a.m. to 3 p.m. **Steve Gunn** moves to the 3 to 8 p.m. slot.

Kevin Fennecy is the new program director of Pittsburgh's **WEPN** 97. He was formerly p.d. of pop adult **WKKA-AM** in Louisville.

Tum Teuber has joined **Metro-media's** **WMET-FM** Chicago as program director. He comes from **Tafel's** **WLVO-FM** Columbus, where he took the station from a beautiful music into an AOR format. He has been at **WLVO** for three and a half years.

CJFM-FM (FM-96) Montreal morning man **Mark Burns** is the host for the **Labour Day** Jerry Lewis **Muscular Dystrophy** Telethon live from Montreal. **KLIX-AM** Twin Falls, Idaho, **DJ Dennis** **Cooney** has been named **DJ radio personality** by the **Idaho State Broadcasters Assn.** **Music director Carl Rada's** "Top 100 Country Hits Of The '70s" was named **best entertainment program**.

Bubbling Under The

HOT 100

- 101-TURNING JAPANESE, The Vipers, United States 101
- 102-YOU MAY BE RIGHT, The Chompers, Ex colorado 102
- 103-THIS THE BEST OF THE NIGHT, CW Newton, Seattle 103
- 104-EVEN THE SCARS, Turnage, A&M 2255
- 105-GIVIN' IT ALL, Player, Casablanca 2295
- 106-I BELIEVE IN YOU, Don Williams, MCA 41204
- 107-ONLY HIS NAME, Holly Pontell, Dream 41401
- 108-HOW GLAD AM, Joyce Cobb, Crown 4040
- 109-TRAVELER, Chris De Burgh, A&M 42549
- 110-LONG SHOT, Henry Paul Band, Atlantic 3755

Bubbling Under The

Top LPs

- 201-EUWID DEODATO, Night Cruiser, Warner Bros. BSK 3467
- 202-CHEVY CHASE, Chevy Chase, Arista AL 9519
- 203-MICHAEL JOHNSON, You Can Call Me Mike, EMI America NS 17035
- 204-KEVIN KANE, Second Time Around, RCA MCA 13020
- 205-YELLOW JACKET, Back On The Street, EMI America NS 17027
- 206-HAZEL O'CONNOR, Breaking Glass, A&M 44023
- 207-YELLOW JACKET ORCHESTRA, Multiples, A&M SP 4813
- 208-IRON CITY HOOVERCRUISING, Have A Good Time, MCA MCA 5111
- 209-LEAFY, LEAFY, Love Affair, Radio Records RR 204
- 210-RECORDS, Crashes, Virgin B 13140 (Atlantic)

Mike Harrison
The Widening Mainstream

I was discussing the present state of radio the other day with a leading corporate executive who's a veteran of the scene.

"I hate to admit this," he said, "but, when I was first starting out as a top-level rock jock, Benny Goodman was more contemporary, in terms of actual years, than the Beatles are in relationship to today."

We proceeded to discuss the merits (or lack thereof) of programming the Beatles within the context of the popular AOR derivative format that is presently referred

to within programming circles as "rock in roll radio" (also known as "modal rock") in a somewhat more extreme orientation.

The Beatles question is, but one of seemingly endless issues facing radio programmers, as the music of contemporary musical tastes ranges and mother-rock keeps giving birth to yet more blends and variations, each with a different level of demographic (or psychographic) appeal.

"It depends upon your target demographics," some programmers would be quick to offer in response to the question, "What is the target age group, for 18 to 24 or 25 to 34, males or females?"

Other programmers would counter, "Aren't the Beatles universal, aren't they still popular with anyone?"

Then, everybody shakes their heads. And everybody wonders.

"Well, I know some of the kids next door, real typical kids, and they tell me they love the Beatles. They know every song."

"Maybe so, but they're not like the kids in my apartment building who are pretty typical, I'm. I was talking with some of the other day and not one could name any of the individual Beatles."

Debates like this can go on for hours and they do. While radio programmers spend a good part of the past decade arguing over the conflicting philosophies of the '60s and '70s, the '80s just seemed to sneak up out of nowhere, bringing an entirely new game plan, with new obstacles and new rewards.

At present, contemporary music radio is shifting from the era of fractionalization to a new era of geometrically accelerated superfractionalization.

In his latest best-seller, "The Third Wave," Alvin "Future Shock" Toffler describes what he calls the "de-massified" media, citing the decline in public usage of just about all social, mass-augmented media, in print and broadcast—with an increase on the other hand, in the use of specialized lines of input.

Thus, says Toffler, the present-day fractionalization of the media is a natural process, and will continue to accelerate. He seems to be right.

As a result, programming a contemporary music-oriented radio station in 1980 can be compared to navigating a media road that crosses a natural process, dealing with turbulent changes especially when compared to some of the legendary rock and MOR guises of the late '50s/early '60s, who could apply the same logic, in turn, as media ocean liners floating along a placid lake with their 20, 30 and 40s channels.

As we enter the electronic age,

that extremely nebulous concept that we habitually refer to as "the masses" is becoming media-differentiated.

When the masses are huddled, it's much easier to be "mass-appeal." Then the masses are unbuttoned, it becomes much more difficult to appeal to people as collective units. That's what radio faces today.

In the recent-but-old days, a movement would start out as underground and then work its way into a larger, mainstream standing. Today, however, movements start out as underground entities and stay that way. The widening mainstream is marked, on close inspection, by a seemingly infinite number of "undergroundings" with the major quest facing programmers no longer being it's going to make it to the big time, but, rather, it is compatible with other movements?

Last weekend in the Los Angeles Times, rock critic Robert Hilburn wrote a fascinating cover story focusing upon a teenager's disappointment when he arrived at the recent **Heatwave Festival** in Canada (billed as the Woodstock of punk/new wave) and heard a Pink Floyd album being played over the festival sound system. In disbelief, he went over to the man running the show and convinced him to play a Clash tape. But that didn't remedy his disappointment—most of the fans at the event were "hippies" (as indicated previously by their attire) and "punks." This is another example of the blurry cultural battle lines of our times.

There are now as many "types" of rock fans as there are "genres" of rock and it gets even more complex when you consider the virtually infinite combinations that make up a spectrum of "cross-over" fans—that is, a typical consumer often overlooked in media campaigns, because they

don't fit into neat and conveniently discernible stereotypes.

The jazz (pronounced "triple z-jazz")—a literally knit spectrum of commercial jazz-related music that many programmers are finding compatible with mainstream rock discussed here last week is but one of numerous mutant (but good) musical forms that are sprouting from the weary seams of the aging music/radio establishment.

People are culture-hopping like crazy. We are in the age of the urban cowboy, the country slicker, the bisexual housewife and the Iranian student.

While research-oriented AOR programmers wonder whether the "Urban Cowboy" album is selling well because of its rock content or because of its country content (or a combination of both), country programmers wonder exactly the same thing from their perspective on the other side of the widening mainstream.

As time rushes by, astute radio programmers are finding themselves practitioners of the science of speculation balanced by the art of synthesis. The object of the game is to find the specialty and make it reliable beyond its own borders. No one task. If you become too specialized, you narrow yourself into nonexistence. If you become too universal, you evaporate into nonexistence.

In some markets, there are so many stations competing for their share of the music audience pie that fine tuning for image identification can become a process requiring surgical precision.

I've mentioned stations in some markets where the difference between a so-called AOR approach and a so-called top 40 posture is simply whether or not they're playing "Magic" by Olivia Newton-John.

New On The Charts



JOHNNY VAN ZANT BAND

"No More Dreams"

Van Zant is a revered name within rock institutions, especially among Southern rock fans: Lynyrd Skynyrd, at the vanguard of Southern boogie bands, was steered by the late Ronnie Van Zant, and younger brother Donnie is storming a similar trail with 38 Special.

Twenty-year-old Johnny bows on Polydor with this album, comprised mostly of original tunes, which was produced by Al Kooper. Besides Van Zant, the material was copenned by guitarists Eric Leif-Lundgren, Robbie Gray and Kooper.

Making the rounds along the Jacksonville bar circuits with Gray and drummers Robbie Morris, Van Zant named the band Austin Nichols when it organized five years ago. Acting on the advice of brother Ronnie, Van Zant selected the present day line-up with the recruitment of bassist Danny Clausman and Leif-Lundgren from a local bar band, 86 Proof.

Johnny Van Zant Band will be the opening act for the upcoming Outlaw/Fought tour, which will travel into the near-future.

The band's manager is George Cappellini of High Taste Management in Roswell, Ga., (404) 998-8733. In New York, the booking agent is Marsha Vlasic of American Talent International, (212) 977-2300.

Clocks Are Out,
Instinct Is In

Continued from page 18
Listeners fielded a question on odds with this response: "There are no I songs that are not consistent with our format," Smith says. "But others certainly qualify, depending on the artists' audience last." He notes that when he was programming in the Carolinas, "Sixty Minute Man" was a favorite oddie. "It was a big hit there, but elsewhere, no," he recalls.

Strict rotation is an outmoded concept, the panel implied. "Who is to say when someone tunes in or tunes out?" Owens says.

The only criterion of odds play is that it's better to come out of the news with an old disk than a new or recurrent hit, it was decided.

"Perceptions are heavily coming out of the news," Halburton adds.

Charts are important in picking new adds, the panel agreed, unless the song isn't suited to your format. "It's a national overview of the charts is important in small markets."

"Maybe it's because we are getting better at our jobs and earning more money," Halburton says. "Smith says in explaining why programmers are relying more on their "gut feelings" than in previous years.

KNBR-AM 'MOR
Personality'

Continued from page 28
are just beginning to see the real fruit of their labor."

Muscle at KNBR says program director Ron Reynolds (who, like Dwyer, has been with the station five years) is characterized by a familiar habit: "We're not big risk-takers. If we do take a risk we'll generally come right back into the comfort zone. For instance, we'll play Billy Joel's 'It's Still Rock and Roll to Me' but not in the morning and not heavily. We played 'Tusk' but not too heavily."

Reynolds says that KNBR maintains a playlist of current records numbering 30-40 oldies and 30-50 bachelors. All the music is pre-sequenced.

Reynolds also notes that "the change at KSFO gives us the chance now to get more of a music audience. In the past our emphasis has been on 25-49. Now we've made a subtle shift up to 25-54. We're very protective of our over-35 audience."

Despite this, and despite the fact that Dwyer says "people don't come to us primarily for our music," KNBR is refreshingly broad and creative in its musical selections.

One can turn on KNBR, for instance and hear such AOR tracks as Steely Dan's "Reeling In The Years" or, more currently, Bob Seger's "Fire Lake." A typical half-hour of programming includes Paul McCartney's "Band On The Run," Elton John's "Little Jeannie," "I Just Can't Help Believing" by B.J. Thomas, "Jo Jo" by Boy Seegs, "The Right Time Of The Night" by Donny and Marie, and "Do You Believe in Magic" by the Lovin' Spoonful.

The jocks are provided with programming sheets that contain a title strip for each selection. The one strip includes a notation on tempo, timing of song, with notation on length of fade, title of album the tune is from, and the name of the artist. It also includes a notation on month and year when the song reached its peak of popularity.

Jingles An Art At Tuesday Productions

SAN DIEGO With most contemporary music stations essentially programming the same records, a station must rely on alternative methods of selling itself and its image.

Tuesday Productions here, one of the largest national producers of radio and television jingles, supplies such image builders in the form of customized jingles.

In Los Angeles, the firm's jingles can be heard on KJH-AM, KFI-AM, KNX-FM and KDAY-AM. According to Bo Donovan, vice president of Tuesday Productions' broadcast division, Arbitron research shows the company's jingles programmed on six of the top 10 contemporary stations including CKLW-AM in Detroit, KJH-AM in Los Angeles, KFI-AM, Los Angeles, WQOW-AM, Ft. Wayne, Ind., WLS-AM, Chicago, and WFIL-AM in Philadelphia.

Donovan notes that jingles serve a dual purpose. Firstly, the short jingles, ranging from two to six seconds in length, "help deliver a sound while selling itself. They're short, simple and melodic."

Orange Plans To Syndicate Sinatra Show

PHILADELPHIA—Banks Broadcasting Co., which owns WDBB-FM, has formed an Orange Productions to syndicate the station's only music show, Sid Mark's "Friday With Frank." The format of playing only Frank Sinatra records is scheduled to end in 25th year.

While the station is now all call-in and talk, Mark's "Friday With Frank" and a later developed "Sunday With Sinatra" has remained on the program schedule in spite of many format changes during the past quarter of a century. Banks also owns and operates companion WHA-AM.

The "Friday With Frank" package has already been sold to KJH-AM in Los Angeles, and to WGAR-AM in Providence, R.I., and negotiations are being placed with other stations around the country.

The specially packaged program not only features the music of Sinatra in the past and present, but also special live interviews with Sinatra. The names ranging from Beverly Sills and Rod McKuen to Harry James and Steve Lawrence.

In addition to his WDBB-FM show, here, Mark has customized the music of Sinatra for WYNN-FM in New York, and travels to the NBC-owned and operated station for a live hour-long broadcast every Saturday night.

Orange Productions is also preparing an additional package for syndication, called "The Music Man." It features interviews with Sinatra on an hour every Sunday at 2 p.m., the only day the station plays music instead of all talk.

His show features Tony Bennett, Ray Charles, Mel Tormé and other jazz and MOR performances, seldom heard on the AM-FM band. Mark, who was basically a jazz deejay, has been suffering from a heart attack by accident. While filling in for a late night DJ, Mark asked listeners for their preferences—an hour of Miles Davis or Frank Sinatra. The rest is radio. *Jack Donaghy*

However, because of their length, Donovan points out that they don't have the ability to sell an image. "They're almost subliminal," he says. "You can sell the call letters but you can't sell the listener what the station plays. They're up against Budweiser spots and all other musical programming."

The kind of jingles used to sell and create an image, says Donovan, takes longer to create and to run anywhere from 45-65 seconds. "They're written and arranged in a style that is interested with the music the station plays. They address themselves to the listener's lifestyle."

"We want a picture of the listener or station and develop it. Everyone thinks of them as songs except they are shorter and have call letters."

Donovan says that on many occasions, the jingles are so musically appealing that requests often come in. "It's then that you know you've sold the record."

Before creating a jingle, Donovan and his staff listen to station air checks, work with research and marketing people, and determine the kind of music the station plays and basically know the station at best as possible.

All jingles are produced in-house. Everything is laid out in five days. The cost for an original jingle is anywhere from \$1,800-\$4,000. They are then licensed to the station for a set period of time.

Donovan says the technical process of putting together a jingle is the same as for a recording. "You need a good initial concept, a good lyric, melody and arrangement."

The Tuesday Productions creative staff of about 25, most of whom are writers, producers and arrangers with studio players hired to perform. When Tuesday Productions was formed nearly four years ago, Donovan, a former program director and disc jockey, says that jingles were looked upon "apathetically."

"The previous approach to them was from a sound standpoint. Our approach is from a marketing and advertising standpoint."

"Program directors are more analytical and look at jingles from the viewpoint of what they can do for them. They've stopped listening for mere reaction value to more of image value."

Donovan Productions is reportedly the largest producer of television promotional music and running a close second to TM Productions in Dallas in production of radio jingles. It has also sold to broadcast clients in the U.S., Canada and Australia. That total includes about 300-350 radio stations and an additional 350 TV stations.

Chicago WKLF-FM Trying Format Shift

CHICAGO WKLF-FM's shift toward a more mainstream appeal has been a subject being consulted by Dave Scott of Century 21 in Dallas. The station's progressive format was dropped in late July.

Says station manager Jack Rikie: "We're not playing as much new, obscure music. What we've done is taken a progressive format and made it more music appeal."

At the same time, however, new wave and acoustic music format elements will be retained through regularly scheduled specialty programs such as live on Friday, Saturday and Sunday.



BREAKFAST PARTY—Atlantic Records Foreigner members sign autographs and answer questions for 400 fans which CHED-FM, Edmonton, had at a breakfast. From the left: Rick Nelson, Foreigner's rock manager; Ian McDonald; Lou Gramm and Dennis Elliott.

KBLX-FM in Bay Area Succeeds Without 'Label'

By JACK McDONOUGH

BERKELEY — KBLX-FM, the inner-city Bay Broadcasting outlet here, is beginning to turn heads in the San Francisco area with a brand of programming that mixes a wide range of generally "mellow" musical tastes into a tightly formatted general market approach. And, according to program director Beverly Mire, it could become the progressive radio of the 1980s.

"I don't think there's another format like this in the country," says Mire, a quietly passionate spokeswoman who came to KBLX after five years in Boston (at WOZ-FM and WBZ-FM) and eight months with Inner City's WLSB-FM in New York.

"I refuse to label what we're doing here," she says. "Simply because we're black-owned, record companies must on comparing us to other local black stations like KDIA-AM and KSOL-AM. But we are not a black station. We're a people station. We can play Little Lion Smith and George Duke and Marvin Gaye. But we also just add two tracks from the new Eddie Money record, a reggae track and a ballad that both fit right in. We've played that."

Mire was forced to compare us, if my back were really against the wall, I'd compare us to progressive radio. But progressive radio, as the term is understood now, is dying. There's nothing happening there. But I would compare our concept to progressive radio as it was pioneered in the '60s. I think maybe we're the pioneers of the '80s."

Whatever the terms that might apply, there is no doubt that KBLX is steadily gaining listeners from all over the Bay Area.

In the April-May Arbitron notes, Mire, we had a 3.6 share in the 18-34 listeners, and overall we had a 1.8, up from a 1.4 in the previous poll. I think those figures are pretty good, considering that when we took the station over we didn't even show up. Right now we're in the top 20 of 45 local FM's and we're building steadily."

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The entrance by Inner City to the San Francisco market was part of a general expansion for the chain which said to acquire stations in Detroit (WLSB-FM), Los Angeles (KUTE-FM and KGFM-AM) and Berkeley within a six-month period to work with its New York stations WLSB-FM and WLSB-AM.

When Inner City came in, both the AM and FM sides of KRE were broadcasting pure contemporary jazz, with the stations simulcast during drive times.

Hal Jackson, vice president of Inner City, explains they decided to maintain KRE-AM as a jazz/contemporary oriented station with little change in format, "but we fine-tuned KRE-FM down to the what we considered it had to get what we needed to call KBLX."

"A lot of people were waiting for it," says Mire. "But we didn't," he explains. "We laid back on the disco and simply started adding what we thought were the right things. We found that we could add reggae or Latin or even the Bee Gees and Barry Manilow and people would accept it."

"We found we could mix a Barbara Streisand tune with a Donna Summer tune and back it up with a nice jazz instrumental and it would work. It's the mix. Everything here depends on the mix."

Mire elaborates on the internal industry problems caused by this approach.

"The record companies seem determined to put you on either their black list or their pop list. That frustrates me no end. They are saying, 'Play this, play that,' because that's their priority. But I want to get down to the business of playing music. I say, 'Can't I have the opportunity to listen for myself? Won't you do that for me?' Because there might be something on the Rachel Sweet record I like. There might be a Kenny Loggins song I'll add."

"I heard 'This Is It' at a friend's house, and that's when I added it. I wasn't serviced with it. And that song became a hit on black radio."

"I'm in the point where I'll beg for stuff. My feeling is, 'Why can't I want anyone to listen to us? You know, people don't have to automatically like Barry Manilow. You can add a Manilow tune, and if it's the right one, if it's worked in there right, people are not going to get mad about it.'"

"Most of all I want it to be known and understood that we're a general market station."

Because of her experience on the East Coast Mire seems particularly aware of the love of music in the Bay Area. "I really can't believe the level of appreciation here. People here really listen. They know exactly what you're playing and exactly what they're hearing. And if they don't know they call and ask, 'What was that and where can I buy it?' That never happened nearly so much in Boston and New York. I think we're helping to sell a lot of records."

Mire says KBLX plays mostly album cuts from a list that generally runs from 85 to 95 each week. The station adds about five LPs per week.

"We try to add at least two cuts, but no more than three. We want two older per hour and that's all. People like older but they don't play them that often. That's one of the best things about this station. It's completely contemporary. Except for those two songs you hear nothing in the hour that's more than a year old."

"We're trying to appeal to grown up people, people who like to hear a hit but who don't want to hear it every 90 minutes. We'll touch the same artist about once every five or six hours; any one album might get played four times a day."

Mire and Jackson agree that "we want all the time," while utilizing KRE as the community outlet.

"Even without the ratings," says Mire, "KRE has a rabid following, and it can gamble more. It can go into a community center and do a four-hour remote, and its listeners love it."

For example, KRE recently drew 4,000 persons to an event at an Oakland city park, where it presented five bands selected from hundreds of local acts. It had solicited and auditioned. It drew 4,000 with no outside promotion at all."

KBLX also benefits from a new transmitter at Mt. San Bruno south of San Francisco.

"One of the things we found out when we came in was that most of the old KRE signal was going right out to sea. So we raised the transmitter, directed it into land, and now we have good coverage as far as San Jose and Sacramento."

The daily schedule at KBLX features Tony King 6 a.m.-10 a.m.; T. Layla, 10 a.m.-2 p.m.; Clifford Brown Jr., 2 p.m.-6 p.m.; Leslie Stovall, 6 p.m.-10 p.m.; Sylvester Jackson, 6 p.m.-2 a.m.; and Al Glover 2 a.m.-6 a.m. Frank Hays is general manager for both KRE and KBLX.

'PUNK-FUNK'

James Shows a New Approach

By CARY DAREING

LOS ANGELES "I'm not a great singer," admits Rick James, the self-proclaimed creator of "punk-funk." Such a candid comment is unusual in that James has been a consistent hitmaker for the past three years.

His first three Motown albums, "Come Get It," "Busin' Out Of It Seven" and "Fite It Up" achieved considerable pop and r&b success. His latest effort, "Garden Of Love," is on its way to doing as well. His funkified vocals have been a big part of his appeal.

"Marvin Gaye and Stevie Wonder are great singers," he says. "I have my own style and get my point across."

His point is "punk-funk," the freewheeling blend of rock-oriented funk and rock 'n' roll. "I wanted to have a different approach to black music. This doesn't back me in a corner—it allows me to step into new directions."

James doesn't worry that American audiences white or black, will be put off by the spiky, headed connotations of the word "punk." "It's like with anything," he says. "Some people get it right away and others have to ease into it."

The latest album features less of the earthy punk-funk flavor James' fans had come to expect. "This is a

concept LP dealing with summer. It's a softer time of the year. Things won't get hot again in the winter," he notes.

Of course, some might consider Parliament-funkadelic mastermind George Clinton to be the founder of "punk-funk," but James sees few similarities. "George is more of a conceptual artist," observes James. "I think I'm more of a lyrical and writer."

Neither does James see any connection between his success and the concurrent rise in the popularity of 1960s-styled funk of James Brown and James White and the Blacks. "I'm rediscovering 1960s soul myself. People are tired of one thing and want to go back to yesterday. Everything is so confused musically," he comments.

Through all the confusion, James seems to appear suddenly in 1978 with the hit single "You And I" and album "Come Get It." However, Buffalo, N.Y.-reared James has a musical history going back to the late 1960s. Across the border in Toronto, James put together the Mynah Birds, which included Neil Young.

After the Mynah Birds disintegrated, James became a staff writer

for Motown. Even though he penned tunes for such artists as the Spinners and Johnnie Taylor, he always wanted to sing his lyrics. "Every writer is a frustrated singer," he asserts.

"I like controlling my product," offers James as to why he produces himself, in addition to playing guitar, bass, percussion and keyboards. He has produced Teena Marie and the Stone City Band (his backup band) and is currently producing the Mary Jane Band. Later in his grade backing band which used to be called the Colored Girls.

For all the flashy rattle-dazzle James' albums and album graphics suggest, the singer remains a contented resident of Buffalo who has no intention of leaving. "I'm close to my family there. The group lives there and it keeps my head into reality," he explains.

James has had a significant amount of crossover but he frankly admits he would like more. He also keeps up with how well his songs are doing. "You haven't completely crossed over until you've reached No. 1 on the pop and r&b charts," he says. "Every artist is concerned with how his songs are doing. Any artist who says differently is lying."



PARK VISIT—Epic artists Ellen Foley and Mick Jones of the Clash visit Mick Ronson and Ian Hunter after Hunter and Ronson's performance at Central Park in New York. Seen, from left: Ronson, Foley, Jones, and Hunter.

Tight Economy Ironically Benefits Concord Pavilion

CONCORD, Calif.—Tightened economic conditions are working to the advantage of some local venues, such as the 8,000-capacity Concord Pavilion here.

"In past years," says general manager John Toffoli Jr., "many of our patrons might have gone off to Las Vegas or Lake Tahoe. Now they're staying closer to home and if they have entertainment dollars to spend, they'll spend them here."

Toffoli projects a total of at least 85 events at the Pavilion by season's end in October, compared to 55 in the previous year. He adds that he's hopeful that season gross revenues will match or possibly exceed the previous Pavilion high of \$1.7 million.

Two record-breaking series of engagements in mid-July and mid-August helped propel the Pavilion to this lucrative point. An August 18-20 Barry Manilow engagement, which sold out three months in advance with the top ticket price scaled at \$16.50, produced an unprecedented three-day gross of \$300,000 for the facility.

This followed on the heels of the July 17-20 period when two sold-out concerts by the Blues Brothers, a sellout by the Marshall Tucker Band, and a near-sellout Harry Chapin/Arlo Guthrie bill produced a then-record gross of \$266,965.

A principal reason that Toffoli cites for this year's success is the work of the Nederlander Organiza-

tion, which has an exclusive booking contract for Pavilion events. The shows are then promoted and produced in house by the City of Concord, which employs the Pavilion staff. Nederlander first gained this exclusive for the 1979 season, providing a stream of protest from other bookers, notably Bill Graham, who had brought many acts to Concord prior to the pact.

"Having had the experience of working with Nederlander for one year and being able this year to get some time in front of the season's new books is crucial to this year's success," notes Toffoli. "Our number of shows is up about 40% and we have had much stronger acts."

The Pavilion this season has hosted other top-drawer pop and rock acts like the O'Jays, Engelbert Humperdinck, Teddy Pendergrass, Kenny Rogers, the Spinners, Alice Cooper, Gordon Lightfoot, the O'Jays, Smokey Robinson, Hall & Oates, and an August 26-27 weekend of Heart with Palmer.

Also this season the Pavilion hosted the 12th annual Concord Jazz Festival Aug. 8-10 featuring George Shearing, Cal Tjader, the L.A. Four and the Concord Jazz All-Stars. The Aug. 21-22 weekend brought in more jazz with Chick Corea and Gary Burton teaming on the first night and Count Basie and Sarah Vaughan on the second.

JACK McDONOUGH

BILL GRAHAM 4 Artists On Market In 6 Weeks

By JACK McDONOUGH

SAN FRANCISCO—Bill Graham Productions, the management division of Bill Graham Enterprises, has entered perhaps its most challenging period, with albums by four of its five clients hitting the market within a roughly a week period.

Eddie Money's "Playing For Keeps" was first to ship, followed by "Swing Of Delight," a solo work from David Carlino. Santana's "Gamma 2," the second album by Gamma featuring Ronnie Montrose, was issued in late August, just ahead of Van Morrison's "Common One," produced by Morrison and Henry Lewy.

An album by Graham's fifth management client, the Best, is set for January.

Graham and previous client Bobby Bare dissolved their association, says Graham's vice president Nick Ciano, because of problems created by the distance between

Nashville and San Francisco. All five current clients are San Francisco-based.

The Santana band recently returned from a five-week European tour where it reportedly played to 325,000 fans in 12 countries. A series of American dates is now ongoing. Santana plans a band album for January release.

"Santana," Graham says, "is in a wonderful period of his life and is expanding in all directions. One weekend he sits at in Cincin de Mayo with Eddie Palmieri and Willie Colton, then he turns around to work on this new jazz fusion album. He has finally accepted his role as a truly international artist."

As for Eddie Money, Ciano says: "We've decided that this is the time to try the jump to headline status with Eddie. People say, 'Work the record, wait until the industry picks up and then make the jump.'"

But the state of the industry doesn't seem to be an obstacle to something that's ready to happen on its own.

"Eddie is on precisely the same game plan he laid out 1½ years ago," says Mick Bridgitt, in charge of promotion for Graham's firm. He decided to bet him to Europe and Japan one more time and then get him off the road, because he had been on the road constantly from the time the first record hit."

Van Morrison brings another aspect of management into play," says Ciano. "Van has never played the game in terms of standard career marketing techniques. He wants to be happy with his music. Period. Our job, without compromising the individual, is to help increase the market for his fans."

Graham, Mick Bridgitt, Arnie Poldnick and Jerry Pompili are setting live performances for the artists and will be with the acts on the road. "Santana," says Graham, "is a band of staying in close contact with all live performance situations."

In addition, Ray Etzler works exclusively with Santana. Connie Jespersen specializes in tour publicity and radio contacts, augmenting CBS Water Box and Elektra with compatible support work.

Tarrytown Theatre Gets a New Breather

NEW YORK, The Westchester Premiere Theatre in Tarrytown, N.Y., which was supposed to close this month after Dick Clark announced his withdrawal from the troubled venue, has gotten a new lease on life following some successful presentations.

The 174-seat theatre will remain open indefinitely, says Tom Formey, general manager of the venue, citing community pressure and the revenues earned from the closed circuit showing of the Duran-Duran hits.

(Continued on page 34)

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Philly Crowd Management Tackled By SpectaGuard

PHILADELPHIA—With security problems one of the major concerns at rock concerts, interest has been generated in the establishment here of SpectaGuard, the area's first firm to specialize in crowd management, security and ushering services for entertainment events.

The newest company to emerge under the expanded SpectaGuard banner, SpectaGuard is headed by Jay T. Snider, president; Stephen E. Flynn II, executive vice president; and Terrence P. McKinney, Bobb Flynn and McKinney are former Secret Service agents.

Snider opines that SpectaGuard is "a natural outgrowth of what we have successfully accomplished at the Spectrum while providing event

security for millions of customers over the past year."

The Spectrum, the 19,500-seat entertainment and sports arena here is also a member of the SpectaGuard family, along with PRISM, regional pay TV network, the Philadelphia Flyers and Maine Manners, pro hockey teams, and Oranatos, a restaurant at the Spectrum.

In addition to the Spectrum, SpectaGuard is already providing its services for all the concerts promoted by Electric Factory Concerts at the Mann Music Center here.

During the past four years Snider has been active in all phases of the Spectrum's operations, including security, ushering, finance, marketing and building operations.

THE STATLER BROTHERS HAVE EVERYONE CAUGHT UP IN "CHARLOTTE'S WEB!"

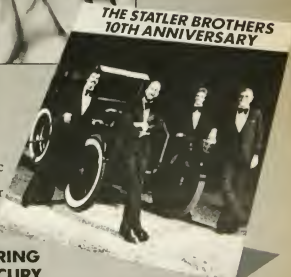
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SINGLE	ALBUM
★6	15

The Statler Brothers are famous for spinning out giant hits. But with the fantastic leaps and bullet-riddled chart numbers for their huge smash, "Charlotte's Web" and their new album, "10th Anniversary," this could be their biggest ever.

**THE STATLER BROTHERS
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SRM-1-5027

'Skunk' Reverses Musical Career Switch

By SHAWN HANLEY

LOS ANGELES—Jeffrey "Skunk" Baxter, former guitarist with the Doobie Brothers and Steely Dan, prefers a career divorced from top group associations in order to develop his other talents.

Baxter, who is already immersed in a prolific career of session work and independent producing, calls the move a "reversal of the standard pattern" of a musician's growth, which is usually a graduation from session player to group member.

"I find that without the security of being in a band," says Baxter, a Doobie Brother for four years, "I'm a more disciplined, flexible musician because I can experiment in all areas of music. I also work better without the crutch of security."

"If you don't take advantage of all your abilities," the 31-year-old Baxter philosophizes, "they'll atrophy." Explaining why he decided to go

independent last year just as the Doobies embraced superstardom, he says, "It made sense to leave while I was hot. A bullet is only as fast as the charge behind it."

Baxter, who scored his most memorable session spot on Donna Summer's Grammy-winning "Hot Stuff," complains of the "pressures heaped on a successful band."

"The group is too aware," he says. "Of the bottomline being profit."

"The members run the risk of becoming isolated, frustrated, and insecure in a supergroup situation. It's ugly when insecurity manifests itself in the music and personalities of the band," he says, adding, "Inter-relationships can get polarized."

Baxter, who doubled as a session player during his Steely Dan days from 1972-75, has guested on the albums of such varied artists as Barbra Streisand, Linda Ronstadt, Elton

John, Peter Dinklage, the Spinners, Carly Simon, Dolly Parton, Glen Campbell and Burton Cummings.

The independence of a session player is just one of the lures that drew Baxter to freelance work. He also feels he is polishing up his musicianship. "When you're a studio musician, you're there solely on your ability, so you can't help but improve. There's no room for egos."

Financially, Baxter's steady flow of work makes for a sound career and he enjoys the absence of touring. "I've always found that session work helps me unscrew my brain from the road."

When Baxter gets the yen to play live, he heads down to Doug Weston's Troubadour for its prompt appearances with the local LA outfit Billy & the Beaters.

Baxter has sporadically stepped behind the glass since his first production job three years ago on the first album by CBS' Paul Bliss Band. He's since taken charge of the latest albums by Nazareth and Livingston Taylor. In October, he plans to work again with Nazareth. He also has production plans involving Ren Wood, guitarist/songwriter Eric Jonson and budding rock band Snakear.

Baxter is also devoting more time to the building and renovating of guitars—a passion he's nurtured since the early '60s when he worked in a guitar shop in New York. It was in those teen years, Baxter recalls, that his zeal for guitar playing and construction took root, and hence his 15-year love affair with the instrument.

Baxter's latest enterprise is the development of the guitar synthesizer, a newfangled keyboard instrument, for increased commercial use. Working in conjunction with the Roland Corp., a Los Angeles-based firm pioneering the guitar/synthesizer cross product, Baxter hauled in one of the instruments for tracking of the title cut of Donna Summer's "Bad Girl" LP.

Baxter, presently without any label affiliations, doesn't perceive one role as more important than the other at this point, though he does concede that he "plays guitar best."

Joining a hand in the future is a possibility, he says, "if the chemistry is right."

Songwriting is the only area Baxter has yet to develop, and he responds to the void with an enthusiastic, "That's next."

Toronto Site Of Youth Exposition

LOS ANGELES—The Don I. Brinker Organization and Mellow-Manna Productions will co-produce AT-1, a youth culture exposition to be held in the Toronto area next summer, reports Ron Osica, executive producer of the Toronto-based Mellow-Manna.

AT-1, which has been in the planning stages for more than two years, will spotlight the youth culture. More than 100 acres have been set aside for corporations to present exhibits of products geared toward youth. Negotiations are underway for television, feature film and record projects pertaining to the event.

Brinker produced (at Jams I and II) and hosted ABC TV's "In Concert" series.



Billboard photo by Richard Schuman
WINTER VISIT—Johnny Winter joins Son Seals onstage at the '80s club in New York during a recent performance by Seals.

Banner Season At Artpark In Buffalo

By HANFORD SEAR

BUFFALO—Emphasizing low ticket costs and a varied musical program, the nearby state-subsidized Artpark project is completing its sixth and reportedly most successful season.

The 200-acre park, complete with a 4,000-capacity theatre, has again featured opera, dance and musical productions as well as its fourth annual jazz festival.

Situated 35 miles north of Buffalo, Artpark presented Sarah Vaughan with the Rochester Philharmonic, the Preservation Hall Jazz Band and the Buffalo Philharmonic, among others.

This year's jazz festival is scheduled to showcase Oscar Peterson and Joe Pass, Helen Humes, the Heath Brothers Quintet, Mongo Santamaria and Betty Carter with Art Blakey.

Previous jazz artists have included the Duke Ellington Band, Dizzy Gillespie and Clark Terry.

According to executive director David Midland, the lowest cost tickets, priced from \$3 down to \$6 inside, has attracted the best attendance yet to the facility.

About two-thirds of Artpark's \$2.6 million operating budget is underwritten by the state legislature,

while 25% of the cost is offset by ticket sales and 10% through fundraising and private donations.

"Although our attendance was down 5% last year because of the gas crisis, this year's figures are the best ever," says Midland.

A programming staff of four, which includes Midland and Jane Ward, production director, evaluates programs, artists and groups during the winter months when Artpark is closed.

When Artpark first opened in 1973, such commercial acts as Gordon Lightfoot, Arlo Guthrie, Chick Corea and Blue Oyster Cult played the rural, Niagara River setting.

Prior attendance, competition with already established commercial outlets and rising entertainment costs ended that type of programming.

Midland admits competing with nearby cultural groups such as the Stratford Festival in Canada, Chautauque in Southwest New York and Saratoga Performing Arts near Albany.

Both PBS-TV and National Public Radio have broadcast "Live" as well as Lake Ontario, which is set in a wooded, picturesque area above Lake Ontario.

Atlantic City Readies Autumn Lineups

ATLANTIC CITY, N.J. Name talent will dominate nightlife here for the coming season, although most gambling casinos and hotels are prepping production revues.

The biggest names will hold forth at Resorts International Casino Hotel's 1,700-seat Supersstar Theatre. Colin Wilson, the hotel's new vice president in charge of entertainment, says there are no plans to reduce the entertainment budget and all contracts, extending into 1981 and 1982, will be honored.

However, in the first major decision on bookings since Tibor Rudas resigned as the hotel's entertainment chief last month, Resorts International last week cancelled Liberace's Nov. 3-9 run, for which the Radio City Rockettes were also to make their debut. It was reported that Liberace's date has tentatively been rescheduled for next spring.

But even without Liberace, Resorts has a strong music lineup with Tom Jones (Sept. 1-6), Lola Falana (Sept. 12-14), Lola Falana and Al Hirt (Sept. 19-21), Anthony Newley (Sept. 26-28), David Brenner with Stephanie Mills (Oct. 4-5), Tony Bennett (Oct. 17-19), Don Rickles

with Steve Lawrence (Oct. 24-26), Engelbert Humperdinck (Oct. 31-Nov. 1), Donna Summer (Nov. 10-16), Dick Parton (Nov. 17-23) and Diana Ross (Nov. 24-29).

The Brighton Hotel and Casino, the resort's newest hotel, opened its 800-seat Music Hall Theatre Aug. 27 with Jack Jones. Until its own musical revue, "Hello Broadway," opens Oct. 2, entertainment director St. Zenner has set a variety of MOR performers.

Zenner, remembered as a leading jazz trombonist with Jimmy Dorsey and Harry James before stepping out with his own big band, is producing the "Broadway" revue.

MAURIE BRODERICK

Tarrytown Theatre

Continued from page 32

ing match and concerts by Southside Johnny and Frankie Valli.

Consequently, Dick Clark's productions will remain with the theatre at least through scheduled shows by Whispers and Shalamar. Dick Clark's Good Old Rock 'n' Roll and Chicago through mid-September.

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36 Counterpoint

Word Records Stretching Out, Wooing Al Green

By JEAN WILLIAMS
LOS ANGELES It appears that Al Green, the voice-losing singer, with a string of r&b hits to his credit, is being wooed by Word Records. The Mighty Clouds of Joy, who moved from MCA (they were originally signed to ABC), also are reportedly gearing up to sign with Word.

It's no secret that Word has for some time been eager to fully get back into the black gospel area. The label is primarily known for its contemporary Christian music. However, it owns and operates Myrrh Records on which the new black artist signings will release product.

Several years ago Henry Jackson and the Beautiful Zen Choir were signed to Myrrh. Last year the Rev. Jesse Jackson's "PUSH For Excellence" LP was released on the label and Billy Preston has released product on Myrrh, most recently an LP entitled "Universal Love."

But Word took the big step a few months ago when it formed a black music division and brought in James Bulard as general manager of the division. Shirley Caesar was the first signing for the new division.

As for Al Green, he decided to return to gospel singing some time ago, but not before he turned in some disappointing record sales at Cream/Hi, his last label affiliation.

Not to be confused, however, Green never left the church, having purchased a religious station himself in Memphis for more than \$250,000, which he has reportedly sold.

Green is said to have approached Cream with the idea of recording gospel but company executives reportedly formed on the idea.

The singer/writer/producer is set to perform at a Word-sponsored gospel DJ Awards dinner at the Georgia World Congress Center in Atlanta Saturday (20). Don Thomas, a new artist signed by Word's black division, also is scheduled to perform.

According to James Bulard, the awards (a first) are appreciation and recognition honors for support of gospel product.

Similar notes that 75 gospel DJs from across the state of Georgia, along with their guests, are invited to the event.

Word has laced into Georgia's Music Week Celebration running Saturday (13) through Sept. 21, making the awards an official part of the week's activities.

Hercule Allen, a personality at WLAC-AM in Nashville, has been tapped as MC along with Syretha Tinsley, general manager of ALA-WA-AM and daughter of Bill Summers, owner of Louisville's WLOV-AM.

Bulard says he is looking at the possibility of similar awards in other states.

Major Records is signing new acts to balance its roster and rival Word. The label recently placed Shi Nuff a Jackson, Miss. group with a new single "It's Allright." The group was on Fantasy. Rubi Wilson also recently signed with a new LP entitled "Rubu."

"She [Wilson] was one of the most prepared artists I have ever worked with—or for that matter ever heard of."

Continued on page 37

Billboard Hot 100 Singles

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This Week		Last Week		Weeks on Chart		TITLE, ARTIST (Release Label & Number (Dist. Label) (Publisher, Composer))	This Week		Last Week		Weeks on Chart		TITLE, ARTIST (Release Label & Number (Dist. Label) (Publisher, Composer))
★	12	★	12	★	12	GIVE ME THE NIGHT—George Brown (MCA Records, 9-1500) (MCA) (Brown, 9-1500)	★	77	★	77	★	77	MAKE ME YOUNG—High Lones (Cherry Lane, 9-1101) (Cherry Lane) (Brown, 9-1101)
★	1	★	1	★	1	UPSIDE DOWN—Diana Ross (A&M, 9-1500) (A&M) (Ross, 9-1500)	★	69	★	69	★	69	SUNSHINE—3 (A&M, 9-1500) (A&M) (3, 9-1500)
★	3	★	3	★	3	CAN'T WE TRY—Tina Turner (A&M, 9-1500) (A&M) (Turner, 9-1500)	★	78	★	78	★	78	SAVE ME—Donna Summer (A&M, 9-1500) (A&M) (Summer, 9-1500)
★	8	★	8	★	8	GIRL, DON'T LET IT GET YOU DOWN—Olivia Newton-John (A&M, 9-1500) (A&M) (Newton-John, 9-1500)	★	71	★	71	★	71	OUT HERE ON MY OWN—Angie Cameron (A&M, 9-1500) (A&M) (Cameron, 9-1500)
★	4	★	4	★	4	THE BREAKS—Barry White (A&M, 9-1500) (A&M) (White, 9-1500)	★	72	★	72	★	72	IF YOU WANT ME SAY IT—Tina Turner (A&M, 9-1500) (A&M) (Turner, 9-1500)
★	14	★	14	★	14	FURRY FOR JAMAICA—Tommy Stinson (A&M, 9-1500) (A&M) (Stinson, 9-1500)	★	80	★	80	★	80	NIGHT TIME LOVER—Jo Jo White (A&M, 9-1500) (A&M) (White, 9-1500)
★	15	★	15	★	15	WIDE REVERENCE—Michael Henderson (A&M, 9-1500) (A&M) (Henderson, 9-1500)	★	82	★	82	★	82	TEPPING OUT—Linda Ronstadt (A&M, 9-1500) (A&M) (Ronstadt, 9-1500)
★	11	★	11	★	11	I'VE JUST REGAIN TO LOVE YOU—Brenda (A&M, 9-1500) (A&M) (Brenda, 9-1500)	★	76	★	76	★	76	DON'T BE AN ISLAND—Jerry Butler (A&M, 9-1500) (A&M) (Butler, 9-1500)
★	9	★	9	★	9	SHAKE YOUR PANTS—Cane (A&M, 9-1500) (A&M) (Cane, 9-1500)	★	83	★	83	★	83	HOURBUT UP THIS WAY AGAIN—Deborah (A&M, 9-1500) (A&M) (Deborah, 9-1500)
★	10	★	10	★	10	SOUTHERN GALS—The Jacksons (A&M, 9-1500) (A&M) (Jacksons, 9-1500)	★	84	★	84	★	84	HELP FROM MY FRIENDS—Paul (A&M, 9-1500) (A&M) (Paul, 9-1500)
★	16	★	16	★	16	LOVE DON'T MAKE IT RIGHT—Barry & Sylvia (A&M, 9-1500) (A&M) (Barry & Sylvia, 9-1500)	★	85	★	85	★	85	CANT HELP MYSELF—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	20	★	20	★	20	ONE IN A MILLION YOU—Lenny Kravitz (A&M, 9-1500) (A&M) (Kravitz, 9-1500)	★	86	★	86	★	86	DOES IT FEEL GOOD—B.J. Coplan (A&M, 9-1500) (A&M) (Coplan, 9-1500)
★	13	★	13	★	13	REBELS ARE WE—The Jacksons (A&M, 9-1500) (A&M) (Jacksons, 9-1500)	★	87	★	87	★	87	HOW THAT YOU'RE NOW AGAIN—Santitas (A&M, 9-1500) (A&M) (Santitas, 9-1500)
★	17	★	17	★	17	LET ME BE YOUR ANGEL—Sherry (A&M, 9-1500) (A&M) (Sherry, 9-1500)	★	88	★	88	★	88	FREEBORN—Grand Master Flash & The Furious (A&M, 9-1500) (A&M) (Flash & The Furious, 9-1500)
★	21	★	21	★	21	WHERE DO WE GO WRONG—L.T.D. (A&M, 9-1500) (A&M) (L.T.D., 9-1500)	★	89	★	89	★	89	KAMU—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	18	★	18	★	18	RESOLVE ME—Tina Turner (A&M, 9-1500) (A&M) (Turner, 9-1500)	★	90	★	90	★	90	IF YOU WANT ME SAY IT—Tina Turner (A&M, 9-1500) (A&M) (Turner, 9-1500)
★	22	★	22	★	22	BEACHES—The Jacksons (A&M, 9-1500) (A&M) (Jacksons, 9-1500)	★	91	★	91	★	91	CONDO YOU BE (A&M, 9-1500) (A&M) (Condo, 9-1500)
★	23	★	23	★	23	MAGIC OF YOU—Carmichael (A&M, 9-1500) (A&M) (Carmichael, 9-1500)	★	92	★	92	★	92	LOVE TOUGH—Jack & Jill (A&M, 9-1500) (A&M) (Jack & Jill, 9-1500)
★	24	★	24	★	24	NEVER KNEW LOVE LIKE THIS BEFORE—Stephanie Mills (A&M, 9-1500) (A&M) (Mills, 9-1500)	★	93	★	93	★	93	THE HUNTER GETS CAPTURED BY THE (A&M, 9-1500) (A&M) (Hunter, 9-1500)
★	25	★	25	★	25	ME'S SO SMT—Paula Abdul (A&M, 9-1500) (A&M) (Abdul, 9-1500)	★	94	★	94	★	94	WE CAME TO FUM YOU (A&M, 9-1500) (A&M) (We, 9-1500)
★	26	★	26	★	26	NO RIGHT TO LOVE—Diana Ross (A&M, 9-1500) (A&M) (Ross, 9-1500)	★	95	★	95	★	95	HEROES—Carmichael (A&M, 9-1500) (A&M) (Carmichael, 9-1500)
★	27	★	27	★	27	HERE WE GO—Al Green (A&M, 9-1500) (A&M) (Green, 9-1500)	★	96	★	96	★	96	TAKE IT TO THE LIMIT—Narcosis (A&M, 9-1500) (A&M) (Narcosis, 9-1500)
★	28	★	28	★	28	SEARCHING—Cher (A&M, 9-1500) (A&M) (Cher, 9-1500)	★	97	★	97	★	97	POP YOUR FINGERS—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	29	★	29	★	29	ANOTHER ONE BITES THE DUST—Queen (A&M, 9-1500) (A&M) (Queen, 9-1500)	★	98	★	98	★	98	NIGHT IN THE MIDDLE OF FALLING IN (A&M, 9-1500) (A&M) (Night, 9-1500)
★	30	★	30	★	30	PAPILLON—Cher (A&M, 9-1500) (A&M) (Cher, 9-1500)	★	99	★	99	★	99	HOLD ON—Santitas (A&M, 9-1500) (A&M) (Santitas, 9-1500)
★	31	★	31	★	31	POP IT—Paula Abdul (A&M, 9-1500) (A&M) (Abdul, 9-1500)	★	100	★	100	★	100	SLOW DANCE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	32	★	32	★	32	I TOUCHED A DREAM—The Jacksons (A&M, 9-1500) (A&M) (Jacksons, 9-1500)	★	101	★	101	★	101	MAKE IT FEEL GOOD—Al Green (A&M, 9-1500) (A&M) (Green, 9-1500)
★	33	★	33	★	33	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	102	★	102	★	102	IF YOU WANT ME SAY IT—Tina Turner (A&M, 9-1500) (A&M) (Turner, 9-1500)
★	34	★	34	★	34	I CAN'T GET OVER LOSING YOU—The Jacksons (A&M, 9-1500) (A&M) (Jacksons, 9-1500)	★	103	★	103	★	103	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	35	★	35	★	35	YOU'RE SUPPOSE TO KEEP YOUR LOVE FOR ME—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)	★	104	★	104	★	104	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	36	★	36	★	36	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	105	★	105	★	105	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	37	★	37	★	37	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	106	★	106	★	106	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	38	★	38	★	38	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	107	★	107	★	107	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	39	★	39	★	39	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	108	★	108	★	108	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	40	★	40	★	40	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	109	★	109	★	109	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	41	★	41	★	41	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	110	★	110	★	110	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	42	★	42	★	42	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	111	★	111	★	111	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	43	★	43	★	43	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	112	★	112	★	112	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	44	★	44	★	44	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	113	★	113	★	113	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	45	★	45	★	45	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	114	★	114	★	114	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	46	★	46	★	46	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	115	★	115	★	115	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	47	★	47	★	47	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	116	★	116	★	116	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	48	★	48	★	48	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	117	★	117	★	117	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	49	★	49	★	49	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	118	★	118	★	118	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	50	★	50	★	50	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	119	★	119	★	119	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	51	★	51	★	51	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	120	★	120	★	120	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	52	★	52	★	52	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	121	★	121	★	121	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	53	★	53	★	53	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	122	★	122	★	122	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	54	★	54	★	54	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	123	★	123	★	123	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	55	★	55	★	55	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	124	★	124	★	124	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	56	★	56	★	56	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	125	★	125	★	125	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	57	★	57	★	57	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	126	★	126	★	126	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	58	★	58	★	58	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	127	★	127	★	127	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	59	★	59	★	59	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	128	★	128	★	128	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	60	★	60	★	60	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	129	★	129	★	129	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	61	★	61	★	61	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	130	★	130	★	130	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	62	★	62	★	62	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	131	★	131	★	131	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	63	★	63	★	63	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	132	★	132	★	132	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	64	★	64	★	64	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	133	★	133	★	133	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	65	★	65	★	65	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	134	★	134	★	134	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	66	★	66	★	66	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	135	★	135	★	135	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	67	★	67	★	67	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	136	★	136	★	136	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	68	★	68	★	68	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	137	★	137	★	137	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	69	★	69	★	69	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	138	★	138	★	138	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	70	★	70	★	70	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	139	★	139	★	139	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	71	★	71	★	71	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	140	★	140	★	140	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	72	★	72	★	72	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	141	★	141	★	141	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	73	★	73	★	73	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	142	★	142	★	142	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	74	★	74	★	74	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	143	★	143	★	143	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	75	★	75	★	75	I HEARD IT IN A LOVE (A&M, 9-1500) (A&M) (I Heard, 9-1500)	★	144	★	144	★	144	FOR YOUR SHOE—Barry (A&M, 9-1500) (A&M) (Barry, 9-1500)
★	76	★	76	★	76</								

Book 90% Winter CES Exhibit Space

LOS ANGELES—Some 90% of the exhibit space for the 1981 Winter CES—scheduled for Las Vegas Jan. 8-11—has been applied for, according to the Electronic Industries Ass'n's Consumer Electronics Group.

More than 700 manufacturers have applied for exhibit space, with all space in the Las Vegas Convention Center already applied for. And 80% of the space in the nearby Las

Vegas Hilton and Jockey Club hotels have also been applied for.

The 1981 show will again utilize all available space in the Las Vegas Convention Center, double the space used in 1980 in the Hilton Hotel, and 50 more audio demonstration suites in the Jockey Club. There will be an additional 30 outdoor exhibits for car stereo exhibitors between the Convention Center and the Hilton Hotel.

Philips Closing A U.K. Factory

LONDON—Philips will close its only U.K. audio hardware factory in November, resulting in the loss of 390 jobs. The King's Lynn plant, which makes compact stereos and television cabinets, has lost nearly

\$12 million over the last five years, and workers there have been on short time since May.

High interest rates, a strong pound, a static market, increasing import penetration and a swing from compact systems back to component units—all these factors have contributed to the woes of the audio industry, says the British Radio Equipment Manufacturers Ass'n.

More than 50% of all companies are on short time. Thorn-EMI recently announced closure of its Chipwell factory. Rank has arranged plans to halt U.K. manufacture of compact stereos by year's end, and Grundig is closing its Belfast factory which employs 1,000 workers.

The German-owned company has been making great efforts of late to update its rather old-fashioned image. Last month it announced it would sponsor a digital recording of Mahler's "Tenth Symphony" to be released by EMI in October.

BSR Introducing New Speaker Line

NEW YORK—BSR, known as a manufacturer of turntables and equalizers, has now entered the loudspeaker business.

The new line of four speakers, called the Powerhandlers, ranges in price from \$129.95 to \$59.95.

BSR says it aims to make loudspeakers a major portion of its business and will sell the Powerhandlers through mass merchants, department stores and audio dealers. Delivery will begin by the end of September.

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SPECIAL DESIGNS ON REQUEST



TAPE TALK—Signhears, left to right, Roy Segal, Fantasy Records; Paul Baba, Ampex director of product and marketing planning; J.D. Sharp, Bananas At Large; and Ampex national sales manager Richard Antonio enjoy a free moment on a chartered boat in San Francisco Bay. The boat took more than 40 recording studios representatives and record distributors out during Ampex Corp.'s "Day On The Bay Seminar" given by the Magnetic Tape Division.

CALIFORNIA OUTLET PROSPERS

Audiophile Imports Mixing Well With Hardware At AudioSource

By JACK McDONOUGH

FOSTER CITY, Calif.—AudioSource, located in the landfill city 15 miles south of San Francisco, has developed a business that mixes importation and marketing of international state-of-the-art recordings with their own specialized lines of selected hardware products.

AudioSource president Norm Olson says that the company started three years ago mainly in the hardware end but that now the emphasis is fully upon the 14 import and audiophile labels AudioSource represents.

The labels imported and marketed by AudioSource include Prognus, Lyrcion and Opus 3 from Sweden; Accent from Belgium; Saravito and Astree from France; Nimbus and Merit from England; and seven labels from Japan.

The Japanese companies represented by AudioSource are Philips; Philips Direct Cut; Mercury/Philips, which includes the Audio Check Series of 45 r.p.m. albums and the Audio Clinic Series of 33 r.p.m. albums; Audio Lab; East Wind; and Three Blind Mice.

AudioSource also handles worldwide distribution for four domestic labels: Mark Levinson (whose decks are recorded in the U.S. but pressed in France), Sound Storage, of Mill Valley, Calif.; Foundation for New American Music, specializing in new American compositions for orchestra and its own AudioSource label, which has just released its first title, "Heritage," featuring jazz guitarist Kenny Burrell with a lineup of equally well-known guests.

The Burrell record, says Olson, is a soundstream digital recording, mastered by A&M's Bernie Grundman. The idea was brought to him by producer Jeff Weber, who had Burrell and company recording material arrived at through a survey of various jazz musicians as to which players and styles have had the most influence on them. The result, Olson, is a compilation of nine tunes that are the back bone of modern jazz.

AudioSource now has more than 400 titles in its catalog from all these labels. The albums are marketed to audio and record stores through a network that utilizes some distributors but mostly sales rep companies in each of the Electronic Representa-

Some of the reps handle both the albums and the hardware for AudioSource, but Olson emphasizes that "we are mostly looking for good record people now."

"I don't think there's anyone else in the country doing exactly what we're doing," says Olson. "We are handling exclusively premium price product and we have developed ways of getting it into both hi-fi stores and record stores."

"We got into this when we were selling other hardware lines as distributors and developed a network of audio dealers. And people in the audio industry commented to us the high-end gear would be easier to sell if there were decent records to play on them."

"So we thought, well, we know what the direct-to-deck people are doing, we know what the Japanese are doing, but maybe we could find material that is acoustically better

but that has some real musical integrity."

"Technology is just a tool. A painter can have the best brush in the world but if he can't draw he's not going to have anything."

"It seemed that where the audiophile market was stuck, and we decided we could be the bridge between the Sonic Spectaculars and Beethoven's Fifth. We could be the fellow in France who was started off just wanted to record a fine antique instrument and who decided to go all the way with a state-of-the-art recording that would truly capture the event as it happened."

"We began with seven titles from Prognus and sold them exclusively to audio dealers. Then the dealers began to ask for more titles, and at the same time other labels were saying, 'Try us, but we'd like to be in record stores too! And record stores were also becoming more interested in audiophile products.'

"So almost immediately we saw ourselves in a position to sell to both hi-fi dealers and record stores, and since then we've looked for dealers and stores who can present these records in the proper fashion—either stores that are specialized by type, or audiophile stores, or full-service stores like Tower."

Sales manager Brian Firestone says that AudioSource now has 800 to 1,000 accounts, which he estimates translates into about 2,000 store fronts carrying AudioSource products.

Prices on product range from retail of \$11.98, (\$6.93 wholesale) to \$16.98 (about \$9 wholesale). "The margins," says Olson, "are consistent with industry standards." The company expects the titles to grow by about 15% per year.

Firestone emphasizes the wide range of music on the various labels. "We are not just an audiophile company, and we've been victimized to some extent by that perception."

Hardware currently sold by AudioSource includes the LS series of compact speakers, manufactured in Japan; SAFE state-of-the-art tone arms, turntable decks and mats; and a new house brand of high definition speaker cable. Firestone says the company generates about half its revenues currently from records and half from hardware, with some of the reps handling both sides.

Certron Initiates Dictation Format

NEW YORK—Certron Corp. is forming an office products division to market a new line of dictation cassettes. The cassettes will be marketed in all formats including standard, micro, mini and endless loop.

According to company vice president Ray Allen the office products tape market is dominated by foreign concerns. Certron's entry offers consumers substantial savings, he believes, because the company is based in the U.S. He says the new division may eventually account for 15% to 20% of Certron's business. Newly appointed sales manager for the division is Monika Terrill.

Sony Tape Display

NEW YORK—New packaging displays for its audio cassette line are being implemented by Sony. The company is providing color-coded blister packs featuring descriptions of product usage for the full line. In addition to two rotating counter-top displays and one rotating free-standing display are also available immediately. All the displays feature Sony's "Full Color Sound" graphic.

Tape Briefs

Turtles Records & Tapes, a 13-store, Atlanta retail chain, is the recipient of the Inventor's Award given by BASF Systems for excellence in the merchandising and distribution of BASF products. The award is a plaque which displays a piece of the original recording tape invented by BASF some 50 years ago. In addition, BASF has named the A.D. Segal manufacturers rep firm of upstate New York as winner of its annual Studio Award for its accomplishments in the Eastern U.S. region. According to BASF, the company built the brand over the year 1979 with a 300% increase and opened more than 30 new accounts.

Ampeg is offering two new blank tape promotions based around new products just introduced at the Summer CES. The first offer will feature the new EDR (Extended Dynamic Range) 90-minute cassette, in a "two-bag" special that offers dealers a 25% savings. The firm will also promote the new ELN (Extra Low Noise) C-90 cassette by offering a "Stickette Bonus Pack" containing three Ampeg ELN 90-minute cassettes and one free six-shelf Stickette storage rack, a 20% savings to the trade. Shipping dates for both promotions will be Aug. 15 to Oct. 15, 1980.

Memorex recently ran a three-day promotion at the Federated Stores in Los Angeles comparing its own High Bias with other tapes using a GenRad real-time spectrum analyzer for technical comparison. According to Memorex, the GenRad test (which is also a focus of new Memorex print ads) gives a graphic printout of signal-to-noise ratio and frequency response. The first 50 "challengers" in

each store received a free High Bias tape for coming in, and special "buy-two-get-one-free" packs were sold near the GenRad set up.

TDK is making its revised "Guide to Cassettes And Recording" available. Introduced three years ago, the TDK guide is designed to educate a

wider consumer audience to the technology and the art of proper audio tape recording. The 48-page booklet, which will be distributed

through authorized TDK dealers, incorporates the latest developments in high bias technology as well as historic developments, such as tape.

Try our hand-held money machine!

The Model AT814 Dynamic Vocal Microphone. Your best capital investment!

Music may be mostly art. And sound may be based on engineering. But together they're a business. The music business. And the AT814 is a tool. A music business microphone.

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And the AT814 is **STRONG**. In capital letters because it's so important. Our windscreen is three structural layers of mesh, soldered (not glued) and backed up by foam. In every respect, the AT814 is built to deliver. Night after night. Town after town. Because you can't afford a reputation for bad sound anymore than we can.

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Great sound right from the start!

Workshops At 67th AES Meet

NEW YORK—The 67th convention of the Audio Engineering Society (AES) will add a series of workshops to the technical sessions it has hosted in the past.

The convention, to be held here between Oct. 31 and Nov. 3, will feature workshops on digital editing, video for audio, small studio potential and high-speed duplication, among other topics. The organizers also report an increase in the number of technical papers to be delivered.

About 200 exhibitors are scheduled to have booths on the floor.

3 More Packages By Mobile Fidelity

LOS ANGELES—Mobile Fidelity Sound Lab is releasing Olivia Newton-John's "Totally Hot," the Atlanta Rhythm Section's "Champagne Jam" and the Little River Band's "First Under The Wire" LPs as part of its Original Master Recordings series.

The titles, like others in MFSL's catalog, are limited edition, half-speed mastered audiophile recordings.

Windsor Growing

NEW YORK—Windsor Total Video has expanded its editing capabilities. The studio has added a ½-inch videocassette editing room equipped to use either SMPTE Time Code or Control track editing.

**MUCH
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Presenting Yamaha speaker components. Some have been available only in Yamaha-designed enclosures. The rest are brand new. All are designed to deliver outstanding performance, reliability and durability.

And now, with this full range of Yamaha speaker components to choose from, you have the flexibility to design a sound system that meets your specific needs.

Low frequency drivers: JA3882 & JA3881

The new JA3882 low frequency driver is specifically designed for high-efficiency sound systems. Its very high sensitivity level enables it to produce high SPL with less amplifier power. With large edgewound copper voice coil, durable cone assembly, and stiff compliance, the JA3882 produces clean, powerful low frequencies.

- ☐ 15" diameter cone
- ☐ 102dB SPL/1 meter/1 watt sensitivity
- ☐ 30Hz to 4kHz Frequency Range [maximum recommended crossover, 800Hz]
- ☐ 8 ohm [JA3882] and 16 ohm [JA3881(B)]

The new JA3881 is an excellent choice for use in stage monitors, keyboard speaker systems, or for 2-way systems. Its flexible suspension and lightweight edgewound aluminum coil give the JA3881 a usable response up to 5kHz.

- ☐ 15" diameter cone
- ☐ 97dB SPL/1 meter/1 watt sensitivity
- ☐ 40Hz to 5kHz Frequency Range [maximum recommended crossover, 3kHz]
- ☐ 8 ohm [JA3881] and 16 ohm [JA3881(B)]

High frequency compression driver: JA6681B

With high sensitivity and high frequency handling capacity, the JA6681B high frequency driver makes an excellent mid-to-high frequency reproducer for use in 2- or 3-way full-range, high-level

sound reinforcement or monitor speaker systems. Its unique S-shaped beryllium/copper suspension system and quality construction ensure long life.

- ☐ 145dB SPL reference sensitivity, 1 watt, using 1 inch plane wave tube
- ☐ 108dB SPL at 1 meter, 1 watt [using Yamaha H1230 horn]
- ☐ Nominal 800Hz-12kHz, usable down to 500Hz
- ☐ 16 ohms nominal impedance

Combination high frequency horn & driver:

JA4280B/H1400 This high frequency reproducer's versatility enables it to be used as the mid and high frequency reproducer in a full-range stage monitor, keyboard monitor, or general sound reinforcement system. Or as the upper midrange reproducer in an ultra-wide-range system.

- ☐ 90° H x 40° V dispersion
- ☐ 106dB SPL at 1 meter, 1 watt
- ☐ Aluminum horn with damping
- ☐ 16 ohms nominal impedance
- ☐ Nominal 1,500Hz-16kHz, usable down to 800Hz.

Compression tweeter: JA4281B

This new tweeter is a high-sensitivity, integral horn/driver unit designed to handle the uppermost portion of the frequency spectrum. It is an excellent super-tweeter for use in 3-way or 4-way full-range, high-level sound reinforcement systems when used in conjunction with our JA6681B high frequency compression driver. Its superb on/off axis response and absence of diaphragm resonances also make it a fine choice for studio monitor systems.

- ☐ 120° dispersion pattern at 10kHz
- ☐ 108dB SPL at 1 meter, 1 watt
- ☐ Nominal 7kHz-20kHz
- ☐ 16 ohms nominal impedance

High frequency radial horn and throat

adaptors: H1230, AD3500 & AD3502 The new H1230 aluminum radial horn is designed to provide controlled dispersion (90° H x 40° V) of high frequencies in high-level, wide-range systems.

The AD3500 throat adaptor is used to couple the horn to the JA6681B driver to produce 108dB SPL at 1 meter with 1 watt input. Use the AD3502 throat adaptor to connect two drivers for greater output.

That's the lineup of Yamaha speaker components that leave the system design up to you. So now, with Yamaha mixers, power amps, signal processors, and separate speaker components, you've got the total flexibility you always wanted. From the people who know what music sounds like—Yamaha.

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A Top Directory That Works Hard For You Year Round

No matter how much new business it brings you, it never asks for a raise or a vacation. What's more, with an ad in the Directory, you don't have to worry about how to get your salesperson in the door. Your message is already there in the Directory that's sitting on the desk or in the briefcase of every decision maker you want to influence and need to reach.



The Experienced World Traveler

The Directory promotes your products and services in more than 100 countries worldwide...and it's been doing that successfully for over a decade.

Throughout the world, just as music professionals rely on Billboard for the latest news on the state-of-the-industry, they rely on the International Recording Equipment and Studio Directory listings and advertising for reliable information.



YOU'RE IN THE BUSINESS OF PRODUCING PRO SOUND EQUIPMENT

Your customers cover the spectrum of the music industry and they're spread all over the world. Billboard's International Recording Equipment and Studio Directory is the only advertising medium that will reach this entire domestic and international marketplace.

Sold and distributed in more than 100 countries, the Directory is used in thousands of active recording studios in the U.S. and abroad and by major recording artists with their need to keep up with the state-of-the-art when buying new equipment for home, studio or stage.

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Six Thousand Responses Later, It's Still Selling

A bound-in Reader Service Card...a bonus to all pro sound equipment advertisers that key individual ads with a bingo card number was used for the first time in last year's Directory. The result? One year and more than six thousand responses later, the cards are still drawing requests.



YOU OWN OR OPERATE A RECORDING STUDIO

And there are thousands of potential new customers out there. How do you identify them? Reach them? Sell them? If they're in the music business, you can be assured they're Billboard subscribers and every Billboard subscriber will receive the 1980-81 Directory as well as bonus distribution to select audiences and at all major industry conventions throughout the year, around the world. Your advertising message in the International Recording Equipment and Studio Directory will get in the right hands at the right time...artists on tour looking for rehearsal or remote facilities; leading independent producers and arrangers; film industry producers, composers and music editors working on special projects or on location in an "out-of-town" area; advertising agencies with their lucrative radio and TV commercial accounts...and many more.

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Studio Track

LOS ANGELES—At Crystal, RED Speedwagon continuing on a project with engineer Kevin Braham and assistant Jeff Eason. Producing on Bruce Springsteen, Kevin Braham and Gary Rich. Braham.

Activity at Sound Labs: Neon Caber mixing Stanley Fann on A&M. Mel Carter doing production on Frank and Nick DeCaro. A. Schmidt on engineering with assistance from Chip Ordanic. Michael Maser mixing a new Diana Ross single "Like Love" at the console, and John Arneson engineering Glen Campbell's comeback.

Engineer Brian Garbarino mastering the following projects at Allen Zanzig: George Benson's second single from "Give Me the Night" called "Love Times Love" produced by Quincy Jones, engineered by Bruce Swedson, a new Seawind LP for A&M. George Duke produced. Tom Vican engineering a second single from the Brecker Brothers' "Defence" LP called "Hot Tongue".

produced by George Duke and engineered by Tom Vican, and a new single release called "Evil" by the MCs. From Rene & Angelle's debut Capitol LP called "Rene & Angelle".

Melton's Nelson & Crossley finishing a debut LP at NSP Studios. Mel Davis and Arthur G. Wright producing Kevin T. Wright engineering with assistance from Rene S. Thompson.

At Kingdom Sound, Long Island, N.Y. Roy Halee mixing a new Blue Angel LP for Polydor. John Devlin assisting.

Dr. Hook is finishing up his Capitol LP at Sound Labs in Nashville, with producer Ram Hart, king and engineer Jim Cotton. The Cherry Seters working on Monument project with producer Fred Foster and engineer Charles Tallant.

At Music City Music Hall, Towner McKissack doing overdubs and remixes on RCA tracks recorded live at Ryman. Bill Harris is engineer on the project. Floyd Cramer producing him as well on RCA LP with Harris and assistant Don Onda behind the boards. Dave & Sugar cutting tracks with producer Jerry Bradley and engineers Harris and Dev. RCA artist Steve Warner working with producer Tom Cotton and engineer Harris on new LP.

Loretta Lynn laying LP tracks at Bradley's Barn in Nashville. David Bradley is overseeing the RCA project, with engineering by Joe Mills and assistant Bobby Bradley.

Mark Haggard producing himself on gospel album "I Sound Empowerment in Nashville" with engineer Jim Williamson.

French Retailer Starts Video Push

PARIS—Leading French retail chain FNAC recently staged a video show in the Forum here, as a curtain raiser to its forthcoming video push. The show also marked the beginning of a campaign to establish U.S. punk and new wave sounds in France, where they are little known. Acts featured included the Dead Kennedys, Snake Finger, Mutants, No Snifers and the Mysterious Residents.

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KBK/Earth City St. Louis Studios Ready Expansion

ST. LOUIS—The KBK/Earth City Sound Studios complex here is planning a major expansion both for audio and video—according to president Kent Kesterion.

The MC1-equipped 24-track complexes which opened two years ago has added another production room while four studios overall are on the drawing boards.

The 11,000-square foot complex, added Kesterion, will be adding video capability shortly by converting with a video specialty firm.

Recent activity at the facility has included work for Atlanta's Producers' Group. Kesterion produced the Tom Knox-produced Tapestry LP; John Davidson overdubbing and a Supergroup project. Black Sabbath also used the facility to rehearse.

KBK/Earth City, Sound Studios, added Kesterion, who caters to both music and commercial projects, will be one of the most sophisticated audio/video facilities in the Midwest when expansion is completed.

Audiophile Recordings

WILLIAMS: THE EMPIRE STRIKES BACK (FILM SCORE SUITE)—National Philharmonic Orchestra, Garbaret, Chalfont Digital SDG13, distributed by Decca, \$15 list.

Quite a show of technical expertise is an unmet here, and the program material is made to order for audio buffs. The Williams musical score is sweeping and richly orchestrated, and the record details it all with a balance and quality of sound that almost astonish the listener at times. Transfer of digital masters to disk is one critical audiophile test problem today, but here an incredible wealth of sound has made it to the home playback. In addition to dynamic range and frequency response of breathtaking scope—the bass response is positively thundering—and instrumental presence that is magnificent, audio buffs also will be delighted with the amazingly true tonality of which digital is capable. The familiar opening fanfares make ideal demo discs, and best of all, they include "The Acheron Field" (side one, band two) and "The Magic Tree" (side one, band two). Huge commercial success seems assured as the music ranges, expertly reaching far beyond the strict classical audiophile audience confines.

TANNER-SHELLY: BOY WITH GOLDENHOUSES, London Symphony Orchestra, London, Varese Sarabande Digital, SR 1000-39, distributed by Decca, \$15 list.

The richly colored scoring and dense bass reinforced textures of this new lush music in itself classical notation make it an ideal digital recording demonstration piece. The work itself, though stylistically a badge poetry, is not lacking in a unique appeal and it reveals such a deeply felt interpretation that its mythological good versus evil story line can easily generate the listener's emotions. "Introduction And Opening Dance" (side one, band one) plunges immediately into one side of the work's personality as heaven storming. Mahler influenced apocalyptic aspect. Beautiful mood contrasts are provided in alternating lyrical sections in which Strauss-like musicians contribute their stirring. Very good potential with the right exposure and support from dealers.

New Audico Unit

NEW YORK—Audico Ltd., manufacturer of cassette loading equipment, is introducing a new 10-station cassette re-winder/cleaner/timer. It claims re-winds two 60-minute cassettes in under 17 seconds. Audico says the unit, model 250-9, has a unique leader sensing element that enables it to run at high speeds.



Billboard photo by Rich Warren

ASPEN AUDIO—Vest clad John Denver, above, listens to a playback backstage at the Aspen Music Tent, Aspen, Colo., prior to his doing a benefit concert there which netted the Music Association of Aspen \$50,000. Shown, left to right, in front of console, are Alan Keltner, associate director of the Aspen Audio-Recording Institute, Denver; Hal Boxer, Aspen Audio Institute director; and Nina Stern, JBL rep. Rick Benson, TEAC Tascam rep., extreme right, looks on as do ABC-TV personnel. Below, Boxer makes a point with John Earlie, left, JBL vice president, market development, before Earlie's guest lecture at the Audio-Recording Institute, while Benson adjusts the console.



Billboard photo by Nina Stern

Concorde Center Opens In L.A. For Audio And Video

LOS ANGELES—The Concorde Recording Center here is now operational as a state-of-the-art studio with video capability complex. The facility, located at 8255 Beverly Blvd., was formerly the Scott/Sunstorm Studios and prior to that the ABC Recording Studios.

The facility now consists of three 24-track recording studios, one equipped with complete video sweetening and post-production capability.

Two of the studios have recently undergone a complete re-design and restructuring—both acoustically and electronically. Plans also call for the refurbishment of the third room year's end.

The new managing director of the Concorde facility is Warren Entner, prime mover behind the revamping and upgrading. Entner spent eight

years as a member of the recording group the Grass Roots.

Entner also has a production firm—Manner Productions—which will now operate out of Concorde. Reggie Doring is chief engineer of the complex.

The facility, in addition to offering three 24-track rooms, mastering facilities and video capabilities, also provides office and meeting rooms for use by producers involved in projects at the studio.

EDR Tape Promo

NEW YORK—Ampex is planning a fall promo for its new EDR tape introduced at last June's CES. The promo offers dealers a 25% savings through a 2-bag special at \$4.94 per bag. Promotional shipments begin Sept. 15.

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It's great

Chevy's Vidcom Underway At Cannes Sept. 29

LONDON — Bernard Chevy's Vidcom event returns to the international conference scene after an absence of several years. The video-communications market opens its doors Sept. 29 through Oct. 2 in the Palais des Festivals, Cannes.

The Mafen organization, which is running the event, says 300 exhibitors are expected, along with 5,000 visitors from more than 50 countries. All areas of video technology will be covered, together with their applications in business, industrial and domestic markets, but inevitably it is the home video field that will receive the most comprehensive treatment, three day-long sessions of the international videocommunications conference being devoted to the topic.

Among the firms whose representatives will address the sessions are Chrysler, WEA, Magnetic Video, Thora-EMI, RCA, Philips, Sony, Thomson-Brandt, ABC Video, NBC Entertainment, and Life-Film. BBC and Andy Warhol Studios.

Subjects include the state of the video markets in the U.S., Europe and Japan, new products and technologies for the domestic market, programming, distribution, cinema and video, music and video, television and video publishing, copyright and piracy.

U.K. Society Asks Video Fee Usage

LONDON The Mechanical Rights Society here is urging members to adhere to the video royalty rates set out in its controversial rates, despite criticism from the newly formed British Videogram Association and the British Broadcasting Corp.

MRS general administrator Robert Montgomery says, "The Mechanical Copyright Protection Society and the MRS have spent nearly two years talking in depth with videogram producers and have produced a rate card which is both well-researched and realistic. The card clearly indicates the price ranges which the MRS believes represent a fair value for copyright music in a videogram context."

The MRS rates are considerably higher than those now being suggested by the BVA and BBC. The former recently issued a 10-point critique of the MRS card along with its own proposal for rates ranging from 1-2 cents per minute of music. The BBC has sent a letter to some publisher members of the MRS also criticizing its rate card and offering a direct deal of 2 cents per featured minute of music, 1.5 cents for background music, according to Montgomery.

Meeting in Los Angeles Aug. 19, the 15-member group set up working committees to prepare reports on unauthorized post-purchase use of prerecorded programming, negotiations with various court, union, legal rights and piracy, as well as engineering, bar coding, postal and freight rates and packaging.

Committee progress will be reported and discussed at the next general membership meeting on Nov. 20 in Los Angeles.

Cy Lesde, president of CBS Video Enterprises, chairs the group.

The pact gives Video Classics access to repertoires, VHS, Nostalgia Merchant titles. All the cassettes will be sold under the Nostalgia Merchant Ltd. of Australasia. Among the classes films involved are "Citizen Kane," "Kung Kung" and "Top Hat."

Video cassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

The Week	Title	Position	Weeks in Chart
1	2	3	4
1	ALLEN (R)	20th Century Fox Films, Magnetic Video 1090	
2	"10" (R)	Onon Pictures Co., WCI Home Video, OR 2002	
3	SUPERMAN (PG)	DC Comics, Inc., WCI Home Video Inc., WB 1013	
4	THE ROSE (R)	20th Century Fox Films, Magnetic Video 1092	
5	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108	
6	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049	
7	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL 9001	
8	BLAZING SAHOES (R)	Warner Bros. Inc., WCI Home Video Inc., WB 1001	
9	A STAR IS BORN (R)	Barrow Films, WCI Home Video, WB 1020	
10	THE DEER HUNTER (R)	Universal City Studios Inc., MCA Distributing Corporation, 88000	
11	THE JERK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005	
12	JAWS (PG)	Universal Pictures, MCA Distributing Corporation, 66001	
13	(NATIONAL LAMPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000	
14	HALLOWEEN (G)	Falcon International Prod., Media Home Entertainment, M131	
15	THE ELECTRIC HORSEMAN (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006	
16	BOYS FROM BRAZIL (R)	20th Century Fox Films, Magnetic Video 9002	
17	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Entertainment, VHS 104006-BE 5410SE	
18	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB 1006	
19	GODFATHER PART II (R)	Paramount Pictures, Paramount Home Video, 8459	
20	NORMA RAE (PG)	20th Century Fox Films, Magnetic Video, CL 1082	
21	EMMANUELE (R)	Trinacra Films, Columbia Pictures Home Ent., VHS 1019-BE 5119SE	
22	1941 (PG)	Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007	
23	EMMANUELE: THE JOYS OF THE WOMAN (R)	Paramount Pictures, Paramount Home Video 8890	
24	SMOKEY AND THE BANDIT (PG)	Universal Pictures, MCA Distribution Corporation, 66003	
25	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113	
26	THE OCEAN FLOOR (R)	Academy Pictures, Magnetic Video 4064	
27	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109	
28	DELIVERANCE (R)	Warner Bros. Inc., WCI Home Video, WB 1004	
29	THE STING (PG)	Universal City Studios Inc., MCA Distribution Corporation 66009	
30	THE MAIN EVENT (PG)	Barrow Films Limited/WCI Home Video 1021	
31	ESCAPE FROM ALCATRAZ (R)	Paramount Pictures, Paramount Home Video, 1256	
32	THE SOUND OF MUSIC (G)	20th Century Fox Films, Magnetic Video, CL 1051	
33	BATTLESTAR GALACTICA (PG)	Universal City Studios Inc., MCA Distributing Corporation 66011	
34	PATTON (M)	20th Century Fox Films, Magnetic Video CL 1005	
35	THE EAGLES HAVE LANDED (G)	20th Century Fox Films, Magnetic Video 9006	
36	CATCH 22 (R)	Paramount Pictures, Paramount Home Video, 8924	
37	M*A*S*H (PG)	20th Century Fox Films, Magnetic Video, CL 1038	
38	SILVER STREAK (NR)	20th Century Fox Films, Magnetic Video, CL 1080	
39	ANIMAL CRACKERS (R)	Paramount Pictures, MCA Distributing Corporation, 55000	
40	RETURN OF THE DRAGON (PG)	Braystone Pictures, Gen Home Video 1002	

DEVO VISION—"Rock 'n' Roll 'n' Vision" videodisc DJ Cory James, left, interviews Devo's Jerry Casale, middle, and Mark Mothersbaugh backstage at Miami's Gusman Hall. The spot will be included in Cory's syndicated video music series.

Video Takes

Media Home Entertainment, Los Angeles, has added more than 25 videocassette titles to its catalog, including feature films, rock concerts and animated film classics. Music titles, in VHS, Beta, NTSC and PAL formats, include "Electric Cowboy And Friends," "Electric Light Voyage" and "Musical Grease, Vols. 1-4." Among feature films are "Man Of La Mancha," "Les Miserables" and "Barber Of Seville." Animated classics include "King Arthur," "Fables Of The Green Fairy" and "Captain Nemo." The titles will appear in the firm's summer-fall catalog which covers more than 150 videocassette programs in both VHS and Beta configurations. At the same time, the firm has introduced a Spanish catalog of 25 videocassette titles, all dubbed in Spanish, of feature films and animated film classics, available in VHS, Beta, NTSC and PAL formats, suggested list ranges from \$44.95 to \$54.

Home Theater/Visual Concepts, Inc., Los Angeles, has acquired worldwide distribution rights to "Belly Dancer: A History And An Art" starring Alicia Danufu. According to Dran May, sales manager of the videocassette distributor, the cassette goes into distribution immediately and will be backed by a marketing and promotional campaign.

U.S. Video Corp. will duplicate Walt Disney motion picture features on Beta and VHS videocassettes for home market consumption, according to Robert Creamer, U.S. Video's vice president of sales. James P. J. Amuro, president of Walt Disney's Telecommunications and Non-Theatrical Group also notes that an interim firm, S/T Video Cassette Duplicating, Leona, N.J. would also share in the project.

Professional Video Services provided complete video equipment and crew for taping Frank Sinatra's recent Carnegie Hall, New York, concert performance. Coordinating the remote were Hank Cattaneo of Allied Sound Systems, Bob Kiernan, Sinatra's lighting and sound director, and Alan Namm of Professional Video Services. N.Y. Richard Namm of Richard Namm of P.V.S. directed. The material was taped solely for Sinatra's use.

Gimmers, Fields & Flatters have shot two promotional videos of the Rolling Stones for the group's new "Emotional Rescue" LP. Shot in New York at the Astoria Studios in New York, the production was completed in Los Angeles. The two

RIAA Video Attacks Home Video Problems

NEW YORK—The newly formed Recording Industry Association of America's Video Council has begun to hammer out strategies to deal with problems in the emerging home video industry.

Meeting in Los Angeles Aug. 19, the 15-member group set up working committees to prepare reports on unauthorized post-purchase use of prerecorded programming, negotiations with various court, union, legal rights and piracy, as well as engineering, bar coding, postal and freight rates and packaging.

Committee progress will be reported and discussed at the next general membership meeting on Nov. 20 in Los Angeles.

Cy Lesde, president of CBS Video Enterprises, chairs the group.

Mobile Relocates

LOS ANGELES—Mobile Fidelity Sound Lab has moved to new headquarters at 2140 Northhoff Ave., Chatsworth, Calif. The new phone number is (213) 709-4440.

Shifting Market Tastes Affect Vegas Clubs

Uncertainty Obvious In Nevada City

By TIM WALTER

LAS VEGAS—Response to shifting disco market tastes has been all around as each scramble to retain crowds.

A notable feature of Las Vegas disco marketing is the absence of cover charges. One disco owner blames competition from casino lounges with "free" entertainment. "There are too many entertainment alternatives in this town," he explains. "So if one disco has free admission, we've all got to have it."

In the last four years, dance action in Las Vegas has been limited to small dance boutiques and singles bars. None of the facilities has had major state-of-the-art light and sound facilities. No cover is given as the likely reason for lack of invested interest.

Boggs, one of the surviving dis-

cos, features male strippers one night a week and has just introduced female music fighting. Tiffany's, a private membership club in the timesharing condo complex Club has closed, as has Eppaninodda.

T.G.I. Friday went bankrupt, changed hands, and reopened as Money Mondays is now closed. The Aladdin Hotel, having lost its casino license July 10, has replaced lounge shows with a disco duo.

The Las Vegas Hilton has discontinued live disco bands in the Odyssey Lounge after four years. At one time live disco was also a feature in the Flamingo Hilton lounge. The new policy went into effect Aug. 12, with a variety show, "Rainbow Of Stars," alternating with the disco Jayz singer and Vegas veteran Patu James headlining.

Hilton entertainment director Dick Lane explains "disco is not as strong as it used to be. It's not our primary interest anymore. We're not phasing it out, but we would give it a shot with it (the show) and will watch the whole thing closely." Promotional support for the disco duo will continue.

Competition has been steadily intensifying for dwindling audiences since the August 1978 torching of Le Cafe, a gay club frequented by celebrities. According to one observer, "Le Cafe's closing had a complete domino effect, but essentially marked the trend away from 24-hour disco which had previously been the standard for non-stop Las Vegas."

Rumors, previously Dirty Sally's, and a Strip fixture in the mid-'60s under the name Pussyat A-Go-Go, has changed names once again. Now described by owner Gary Pitak as a country singles room, the marquee entry reads The Country Club.

Pitak has owned the club for three years, but moved to the country format just this year. "Basically," he states, "I just wanted to appeal to a bigger and broader crowd, tourists as well as locals." The club appears to be the most crowded of the discos this summer. Pitak perceives competition as non-existent and claims a seven night a week crowd that is "good to 5 and 6 a.m."

"What I've established," he says, "is a singles room where you can have fun. The atmosphere is exactly right when you get up and dance you don't feel like you're on display. If you can't dance well, that's OK, you stick out. It's been the best thing I ever could have done. People are friendly, the atmosphere is friendly. I changed because I wanted a place I

could come to myself. We appeal to a wide range of people, 21 to 40."

"Promoters," he notes, "are important. We have the bucking machine, the mechanical bull and an arm wrestling machine. And we're going to have more. But the music is the key. Variety is important. We've got two hands and we mix that with records. The disco is Brett Wilcox."

"Country is getting better with the crossover, rock and disco people going into country. We play some rock, not just old line country, but a cross section. We play enough to satisfy everybody. And we play requests."

"I've been lucky. I've got the best local bands in town. Bush Band and Chaser. I'd like to trade bands, though, maybe with clubs in Southern California. I think I could give the people something to look forward to, but it would also help business and the industry too."

Paul Anka's Jubilation disco and restaurant was opened shortly after Le Cafe burned in 1978. The push club, managed by Anka's partner and father, Andy Anka, immediately drew the celebrity crowd.

Kieto, the 26-year-old lawyer from Cyprus, has only recently taken the musical helm at Jubilation. He's been spinning disks for 10 years and at one time owned two clubs in Cyprus. He left Cyprus for Toronto after the Turkish invasion in 1974.

"I program against the rich trend, but generally follow Billboard's top 40," he says, "but I also play rock, new wave, things not on the charts. And about 25% oldies. I go for as much variety as possible." A recent evening found him selling "Zorba The Greek" and talking his crowd into a folk dance circle.

"Business has been up about 25% since I started here," he says. "People have a misconception about black, disco music. In Europe 10 years ago we were mixing Led Zeppelin, Cat Stevens, some ethnic, some country and reggae. The real rule of thumb is variety."

"During dinner around 10 p.m. I play mellow... Streisand and songs. People leaving the restaurant say for a drink. Then I build. Not too many people like the boom-boom-boom music. Funny, but 'New York, New York' by Frank Sinatra is one of the top five. Our crowd is sophisticated and discriminating, but our sound is unique."

"Each club (in Vegas) is unique. We've all got to have our own sound for our own clientele. You feel the

crowd, understand their emotional state and set out to have a good time."

"The disco has no set entertainment. You can't direct entertainment only by mixing records. We have to reveal your personality on the mike."

Kieto claims the club averages 600 people on weekdays and 1,800 on weekends, not counting restaurant activity. The crowd stays until about 5:30 a.m. A year ago we were dead at 2:30 a.m., he notes.

Jubilation has launched an international night on Sundays featuring a wide range of music from Italian and Arabic to "Last Supper." "Last Supper" was a girl band he'd been singing, he says, chuckling, "and she was the whole show. The way our dance floor is, one dancer still gives us a show, 'something to look at.'"

Another club, The Brewery has held onto a strong market position by adhering to a strict MOR format. Deejay Craig Kagle has directed the music for four years the club has been open.

"We blend a little new wave with basic funk and the top 100 and progressive music," Kagle says. "We had a lot of types of people, but for mass appeal with the results that we're the strongest tourist and local club. We've still got dancers at 9 and 10 a.m. Nobody else has. My con-

cept is always something new, strengthened with the old."

Kagle has a tight formula for pacing. He spins about 10 minutes of slow dance music, then opens his climb at 110 beats, building to 140 beats per minute during the next 90 seconds. "Then he starts all over again. New releases are carefully sandwiched between guaranteed crowd pleasers until he finds acceptance or discards them. "The slow dance keeps me help."

He notes the popular music range is narrowing. "We're strongest in the 110-130 beats per minute range, but we're trending right into a 120-127 mode."

Deejays generally concede that the gay clubs are more progressive. Notes J.R. at the Station: "I've always been known for a more progressive sound. Our audience is level now, down from two years ago. Crowds are breaking at 2 a.m."

Artie at the Garage notes that owner Camille is planning to remodel in September. "The music is trending r&b but I don't really care. I like to hear some Southern, better, up into the 130s beats per minute."

He says the Garage crowd peaks between 2:30 and 4 a.m. "Some times we get an early crowd, around midnight. Then they are rowdy."

Disco Popularity Rising In S. America And W. Indies

NEW YORK—The disco boom may have peaked in the U.S., but the discotheque concept is just beginning to grow in popularity in South America and the islands of the West Indies.

So states Jack Ransom of MGM Stage Equipment, one of the largest distributors of discotheque stage lighting and accessories in the U.S. Ransom says South American and

West Indian club operators are asking for large, stylish clubs patterned after the better-known rooms in major U.S. cities. He states that they also seek greater quantities that are economical and reliable.

In the past few weeks MGM Stage has outfitted three large clubs in Mexico, two in Chile and three on the islands of Trinidad.

Because of the South American demand, MGM Stage is now having all its catalogs released in both Spanish and English. The firm is also stocking greater quantities of equipment for immediate deliveries to club operators who do not want to wait six or eight weeks for conventional deliveries.

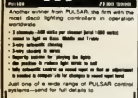
"They come in with values full of cash and many want to take the equipment with them right away," states Ransom. "Many try to get it (the equipment) out of the country as fast as possible."

According to Ransom, MGM's New York showrooms now stock more than 220 different kinds of disco lighting and accessory equipment representing a retail value of more than \$225,000. Of these, more than 69 products are new and include lasers and portable disco products which, according to Ransom, are among the most popular items in his catalog at this time.

Ransom feels that his firm has an advantage over competitors on South American business, because he has a Spanish-speaking staff and "more than 25 years of experience" in the export business.

Ransom also believes that the slowdown in domestic business is due in part to skyrocketing interest rates on loans, and record label indecision as to the direction in which dance music should go.

He states that the disco level there will be a continued trend toward live performances, and that because of this, lighting equipment manufacturers and distributors will have to develop expertise in the field of theatrical products if they are to continue enjoying a share of the market.



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Disco Top 100

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Rank	Weeks on Chart	Title(S), Artist, Label
1	1	UPSIDE DOWN/LET'S CHUM-Down (Sire) (LP) MS 526-81
2	1	THE RED LIGHT/NOTHING BUT A GOOD THING-Donna Summer (Atlantic) (LP) MS 526-81
3	1	ONE ME THE NIGHT-George Benson-Warner (LP) MS 526-81
4	1	LOVE SCARFATH-Loretta Holtz-Salsoul (LP) CA 9506
5	1	I'VE JUST BEEN TO LOVE YOU YOU ME NIGHT/GROOVY CONTINUED-Loretta Holtz (LP) 12 inch MS 526-81
6	1	ANYONE WHO BITES THE DUST-Quincy Jones (LP) MS 526-81
7	1	CITY TIME THE FEELINGS-Garibay Hunt-Prime (LP) MS 526-81
8	1	QUE SERA MI VIDA-Edison Bros. - Merg (LP) MS 526-81
9	1	LOVE DON'T HATE IT RIGHT-Adrian & Simpson-Warner (LP) MS 526-81
10	1	QUOTATIONAL RESOLVE-DANCE/ONE'S SO COOL-The Rufus Sound, Rufus Sound Records/Mercury (LP) MS 526-81
11	1	S-KEAT-AB-GOGO Soccia-Warner/BIC (LP) 12 inch MS 526-81
12	1	FEEL LIKE DANCING/BE THE HEART TO BREAK THE HEART-Principe (LP) MS 526-81
13	1	SHAME IT UP-BOO BOO BOO-Principe (LP) MS 526-81
14	1	WHEN IT GETS TO STEEL/FREEDOM OF CHOICE-Dynasty-Warner (LP) MS 526-81
15	1	PARITY-Loose Fuzz-Prime (LP) MS 526-81
16	1	I'M BEING HILLY DOLLY-AB-GOGO Emergency (12 inch) MS 526-81
17	1	SAMCHING-AB-GOGO Warner/BIC (LP) MS 526-81
18	1	YOUR LOVE IS A LIFESAVING-Gayle Moran-Principe (LP) MS 526-81
19	1	FUNKY FOR JAMBA (R.T.)-Bron Brown-Arista (LP) MS 526-81
20	1	LAZY OF THE NIGHT/THE MATHEWS ARE RESTLESS-Ray McLean & Family-Isosync (12 inch) MS 526-81
21	1	WARM LUXURIE-AB-GOGO Grace Jones-Island (LP) MS 526-81
22	1	LET'S GET IT OFF-MAJOR YOU-Carson-Salsoul (LP) MS 526-81
23	1	HANDS OFF- SNEAKY MURDER IN THE BATHROOM-THINK-AB-GOGO The English Beat (12 inch) MS 526-81
24	1	IS ALL OVER MY FACE-Loose Jaws-West End (12 inch) MS 526-81
25	1	BEAUMONT/THINKS ON YOUR MIND/LET'S GET IT OFF-MAJOR YOU-Isosync (LP) MS 526-81
26	1	I JUST WANNA DANCE WITH YOU-Stephanie-Chocolate City (LP) MS 526-81
27	1	LET'S MAKE YOU BE DOING TO ME-Young & Co-Brown (12 inch) MS 526-81
28	1	PRIVATE DANCE/PART OF BOUNDS/COME MY BACK MY MAN-AB-GOGO Warner (LP) MS 526-81
29	1	DOES IT FEEL GOOD-AB-GOGO Express-Colombia (LP) MS 526-81
30	1	BROOKLYN-Harry Thomas-Universal (LP) MS 526-81
31	1	YOUR EYES IN THE FOREST/DAKE ALL NIGHT-Baby D-Records (LP) MS 526-81
32	1	LET'S GO HOME AGAIN-Reggie White Band-Arista (LP) MS 526-81
33	1	TURNING JAPANESE-Reggie White-Arista (LP) MS 526-81
34	1	IF YOU COULD READ MY MIND-White-Arista (12 inch) MS 526-81
35	1	SATURDAY NIGHT STAYS IN THE CITY-Perle-Henry (LP) MS 526-81
36	1	TAKE YOUR TIME (On a Rain)-S.O.S. Band-Live (LP) MS 526-81
37	1	EARTH CAN BE JUST LIKE HEAVEN-Ten Tons of Fun-Isosync (LP) MS 526-81
38	1	HELLO/DOES IT FEEL GOOD-AB-GOGO Express-Colombia (LP) MS 526-81
39	1	I WANNA GET WITH YOU-AB-GOGO Express-Colombia (LP) MS 526-81
40	1	OPPOSITE SEX TO THE BEAT-Plucky Little-Live (LP) MS 526-81
41	1	THANK YOU BECAUSE YOU'RE FRIGHTENED-Reggie White (LP) MS 526-81
42	1	WE GOT THE BEAT-The Go-Go's (LP) MS 526-81
43	1	EDDY BEACH/PART OF A BEAT-Marty & The Muffs-Live (LP) MS 526-81
44	1	FOR YOUR LOVE/DON'T GET THE FEELING-Isosync-Isosync (LP) MS 526-81
45	1	REELS ME ME-AB-GOGO Express-Colombia (LP) MS 526-81
46	1	THINK-PETER GALT (Brown Brothers Sound)-Varnum Arson-Arista (LP) MS 526-81
47	1	BIG TIME-Billy James-Live (LP) MS 526-81
48	1	CAN'T BE LOVE-BOY TO THE BEAT/PETER BROWN Dancers (12 inch) MS 526-81
49	1	CHEERFUL PA-BOOGIE TALK-William Rane-Chapel-Principe (LP) MS 526-81

*non commercial 12 inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Rank	Weeks on Chart	Title(S), Artist, Label
50	1	ROCKE TO THE BEAT-Mercury-SMI (LP) MS 526-81
51	1	THE RED LIGHT/NOTHING BUT A GOOD THING-Donna Summer (Atlantic) (LP) MS 526-81
52	1	ONE ME THE NIGHT-George Benson-Warner (LP) MS 526-81
53	1	LOVE SCARFATH-Loretta Holtz-Salsoul (LP) CA 9506
54	1	I'VE JUST BEEN TO LOVE YOU YOU ME NIGHT/GROOVY CONTINUED-Loretta Holtz (LP) 12 inch MS 526-81
55	1	ANYONE WHO BITES THE DUST-Quincy Jones (LP) MS 526-81
56	1	CITY TIME THE FEELINGS-Garibay Hunt-Prime (LP) MS 526-81
57	1	QUE SERA MI VIDA-Edison Bros. - Merg (LP) MS 526-81
58	1	LOVE DON'T HATE IT RIGHT-Adrian & Simpson-Warner (LP) MS 526-81
59	1	QUOTATIONAL RESOLVE-DANCE/ONE'S SO COOL-The Rufus Sound, Rufus Sound Records/Mercury (LP) MS 526-81
60	1	S-KEAT-AB-GOGO Soccia-Warner/BIC (LP) 12 inch MS 526-81
61	1	FEEL LIKE DANCING/BE THE HEART TO BREAK THE HEART-Principe (LP) MS 526-81
62	1	SHAME IT UP-BOO BOO BOO-Principe (LP) MS 526-81
63	1	WHEN IT GETS TO STEEL/FREEDOM OF CHOICE-Dynasty-Warner (LP) MS 526-81
64	1	PARITY-Loose Fuzz-Prime (LP) MS 526-81
65	1	I'M BEING HILLY DOLLY-AB-GOGO Emergency (12 inch) MS 526-81
66	1	SAMCHING-AB-GOGO Warner/BIC (LP) MS 526-81
67	1	YOUR LOVE IS A LIFESAVING-Gayle Moran-Principe (LP) MS 526-81
68	1	FUNKY FOR JAMBA (R.T.)-Bron Brown-Arista (LP) MS 526-81
69	1	LAZY OF THE NIGHT/THE MATHEWS ARE RESTLESS-Ray McLean & Family-Isosync (12 inch) MS 526-81
70	1	WARM LUXURIE-AB-GOGO Grace Jones-Island (LP) MS 526-81
71	1	LET'S GET IT OFF-MAJOR YOU-Carson-Salsoul (LP) MS 526-81
72	1	HANDS OFF- SNEAKY MURDER IN THE BATHROOM-THINK-AB-GOGO The English Beat (12 inch) MS 526-81
73	1	IS ALL OVER MY FACE-Loose Jaws-West End (12 inch) MS 526-81
74	1	BEAUMONT/THINKS ON YOUR MIND/LET'S GET IT OFF-MAJOR YOU-Isosync (LP) MS 526-81
75	1	I JUST WANNA DANCE WITH YOU-Stephanie-Chocolate City (LP) MS 526-81
76	1	LET'S MAKE YOU BE DOING TO ME-Young & Co-Brown (12 inch) MS 526-81
77	1	PRIVATE DANCE/PART OF BOUNDS/COME MY BACK MY MAN-AB-GOGO Warner (LP) MS 526-81
78	1	DOES IT FEEL GOOD-AB-GOGO Express-Colombia (LP) MS 526-81
79	1	BROOKLYN-Harry Thomas-Universal (LP) MS 526-81
80	1	YOUR EYES IN THE FOREST/DAKE ALL NIGHT-Baby D-Records (LP) MS 526-81
81	1	LET'S GO HOME AGAIN-Reggie White Band-Arista (LP) MS 526-81
82	1	TURNING JAPANESE-Reggie White-Arista (LP) MS 526-81
83	1	IF YOU COULD READ MY MIND-White-Arista (12 inch) MS 526-81
84	1	SATURDAY NIGHT STAYS IN THE CITY-Perle-Henry (LP) MS 526-81
85	1	TAKE YOUR TIME (On a Rain)-S.O.S. Band-Live (LP) MS 526-81
86	1	EARTH CAN BE JUST LIKE HEAVEN-Ten Tons of Fun-Isosync (LP) MS 526-81
87	1	HELLO/DOES IT FEEL GOOD-AB-GOGO Express-Colombia (LP) MS 526-81
88	1	I WANNA GET WITH YOU-AB-GOGO Express-Colombia (LP) MS 526-81
89	1	OPPOSITE SEX TO THE BEAT-Plucky Little-Live (LP) MS 526-81
90	1	THANK YOU BECAUSE YOU'RE FRIGHTENED-Reggie White (LP) MS 526-81
91	1	WE GOT THE BEAT-The Go-Go's (LP) MS 526-81
92	1	EDDY BEACH/PART OF A BEAT-Marty & The Muffs-Live (LP) MS 526-81
93	1	FOR YOUR LOVE/DON'T GET THE FEELING-Isosync-Isosync (LP) MS 526-81
94	1	REELS ME ME-AB-GOGO Express-Colombia (LP) MS 526-81
95	1	THINK-PETER GALT (Brown Brothers Sound)-Varnum Arson-Arista (LP) MS 526-81
96	1	BIG TIME-Billy James-Live (LP) MS 526-81
97	1	CAN'T BE LOVE-BOY TO THE BEAT/PETER BROWN Dancers (12 inch) MS 526-81
98	1	CHEERFUL PA-BOOGIE TALK-William Rane-Chapel-Principe (LP) MS 526-81
99	1	ROCKE TO THE BEAT-Mercury-SMI (LP) MS 526-81
100	1	THE RED LIGHT/NOTHING BUT A GOOD THING-Donna Summer (Atlantic) (LP) MS 526-81

NEW YORK Motown's release of High Inergy's LP "Halo" has several cuts which should provide ray disco pop. "I Just Can't Help Myself" is a 4:25 funk/r&b opener that is emphasized with pure percussion and bongo instrumentation. "Sweet Man" is a smoother, more easily flowing uptempo number with harmonies that are good and tight. "Hold On to My Love" is the most distinguished of the selections, with a flavor reminiscent of the late '60s popular music of the '60s. The album contains several pretty ballads.

A number of producers including Angelo Bado, William Weathermon, McKinley Jackson, Eddie Coleman Jr., Bobby DeBarge and Narada Michael Walden are responsible for putting together a top-notch production.

Tenacious Motown's latest 12 inch 33 1/3 rpm disk "I Need Your Love" is a part of her Motown album "Love In The Face" that is as well as "Dance" and "Tenacious Love" are somewhat reminiscent of her previous hit "Behind The Groove". The artist's whimsical voice works well on these cuts that have bumpy instrumentalation and slick production.

Emergency Records' release of "Capricorn" by the group of the same name, undoubtedly has an electronic and synthesizer Eurodisco sound in its great and instrumentalized style. The album creates interesting effects, the instrumental version seems to have a certain catchiness to it which the vocal does not possess. Produced by Chicano Mac and Claudio Simeoni, the 12 inch 33 rpm re-release has a sound that is spacious and abstract yet melting for those who like to dance.

"Salsoul" in the FBI is the title of the Be Linda West's latest 12 inch 33 rpm release for Fame Records. A strong and pumping guitar in introduction gives it a mellow thumping with a country swing. The artist's voice in contrast to the orchestration, as she has an Artha Franklin.

(Continued on page 44)

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THE NEW DOWNSTAIRS

HOT & NEW

- "Loose Cannon" is a 4:25 funk/r&b opener that is emphasized with pure percussion and bongo instrumentation. "Sweet Man" is a smoother, more easily flowing uptempo number with harmonies that are good and tight. "Hold On to My Love" is the most distinguished of the selections, with a flavor reminiscent of the late '60s popular music of the '60s. The album contains several pretty ballads.
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NEW RECORDS AVAILABLE

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DOWNSTAIRS RECORDS

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WE SHIP UPS WITHIN 24 hrs

Night Dancing

Continued from page 4h

faster than anyone can capture it in print. Mienzi devotes 20 pages to Studio 54 which is no longer operating, while comprehensively chronicling in Bud's New York's newest and largest club which opened after the book was published in June.

Also missing is coverage of the proliferating rock disco scene which is making broad inroads into the conventional disco market.

Mienzi does discuss Hurrah's and the Mud Club, two of New York's rock hot spots, but her general downbeat club culture prevents her from doing them justice.

Nevertheless, Mienzi and Bernstein deserve credit for their research and perceptive personal insights. Ideal for both the disco junkie and the casual observer, "Night Dance" is an interesting document of the extravagant and provocative disco lifestyle.

MICHAEL LONDON

Disco Mix

Continued from page 4f

Know I Loved You" by Koytens

Moving up on the Ottawa Record's top 50 are "Bring Me The Newby's," by the Newby's, "I Only Want to Be With You," by the Jonicks, "My A-Z Love," "Be The One," "On the Rebound," Ross Ballard, "San Salvador," by Azalea, "Tab," by Macho and "On the Street," by Taz. It is interesting to note the dominance of new wave rock material from this issue. However, most disco-oriented tunes such as "Let's Get Serious," Lulu's "Hollywood" and "Do It Right," "Can't Take the Feeling" and "Grip" are also given equal attention.

ATLANTA

- Top Week**
- 1 **QUE SCEN IN WOH-** The Cuban Brothers - Warner (R) 12 wks
 - 2 **RED LIGHT-FAME (Fame, Soundtracks)-Famous** Aerts (R) 12 wks
 - 3 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 4 **FEEL LIKE SAVING THE HEART TO BREAK THE HEART-Force** Inc. (Fame) (R) 12 wks
 - 5 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 6 **BREATHARY WHITS ON YOUR WHIRL DON'T LET YOUR CHANCE OF BIG-Whitney Braddy** Warner (R) 12 wks
 - 7 **SHAKE UP IT-Don't Forget** - Warner (R) 12 wks
 - 8 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 9 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 10 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 11 **EARTHLY LOVE IS BUT A LIE** - Warner (R) 12 wks
 - 12 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
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 - 14 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 15 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks

DALLAS/HOUSTON

- Top Week**
- 1 **RED LIGHT-FAME (Fame, Soundtracks)-Famous** Aerts (R) 12 wks
 - 2 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 3 **LOVE ME THE NIGHT-George Benson** Warner (R) 12 wks
 - 4 **QUE SCEN IN WOH-** The Cuban Brothers - Warner (R) 12 wks
 - 5 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 6 **BREATHARY WHITS ON YOUR WHIRL DON'T LET YOUR CHANCE OF BIG-Whitney Braddy** Warner (R) 12 wks
 - 7 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 8 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 9 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
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NEW ORLEANS

- Top Week**
- 1 **FIVE JUST BEGAIN TO LOVE YOU-Spooky** - Sals (R) 12 wks
 - 2 **RED LIGHT-FAME (Fame, Soundtracks)-Famous** Aerts (R) 12 wks
 - 3 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 4 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 5 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 6 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 7 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 8 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 9 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
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PITTSBURGH

- Top Week**
- 1 **QUE SCEN IN WOH-** The Cuban Brothers - Warner (R) 12 wks
 - 2 **RED LIGHT-FAME (Fame, Soundtracks)-Famous** Aerts (R) 12 wks
 - 3 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 4 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
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 - 15 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks

BALT./WASHINGTON

- Top Week**
- 1 **MOTHER ONE BITES THE DUST-Quinn** - Warner (R) 12 wks
 - 2 **CAPTAIN FAME THE FEELING-Graden** Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 4 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 5 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
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DETROIT

- Top Week**
- 1 **RED LIGHT-FAME (Fame, Soundtracks)-Famous** Aerts (R) 12 wks
 - 2 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 4 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 5 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 6 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 7 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
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 - 15 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks

NEW YORK

- Top Week**
- 1 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 2 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 4 **SEARCHING-RECEIVE** - Warner (R) 12 wks
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SAN FRANCISCO

- Top Week**
- 1 **RED LIGHT-FAME (Fame, Soundtracks)-Famous** Aerts (R) 12 wks
 - 2 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 4 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
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BOSTON

- Top Week**
- 1 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 2 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 4 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
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LOS ANGELES

- Top Week**
- 1 **RED LIGHT-FAME (Fame, Soundtracks)-Famous** Aerts (R) 12 wks
 - 2 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
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PHILADELPHIA

- Top Week**
- 1 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 2 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 4 **SEARCHING-RECEIVE** - Warner (R) 12 wks
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 - 15 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks

SEATTLE/PORTLAND

- Top Week**
- 1 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 2 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 4 **SEARCHING-RECEIVE** - Warner (R) 12 wks
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 - 15 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks

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CHICAGO

- Top Week**
- 1 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 2 **CAPTAIN FAME THE FEELING-Graden** Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 4 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 5 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 6 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 7 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 8 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 9 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 10 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 11 **EARTHLY LOVE IS BUT A LIE** - Warner (R) 12 wks
 - 12 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 13 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 14 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 15 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks

MIAMI

- Top Week**
- 1 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 2 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 4 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 5 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 6 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 7 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 8 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 9 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 10 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 11 **EARTHLY LOVE IS BUT A LIE** - Warner (R) 12 wks
 - 12 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 13 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 14 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 15 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks

PHOENIX

- Top Week**
- 1 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 2 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 4 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 5 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 6 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 7 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 8 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 9 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 10 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 11 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 12 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 13 **EARTHLY LOVE IS BUT A LIE** - Warner (R) 12 wks
 - 14 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 15 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks

MONTREAL

- Top Week**
- 1 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 2 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 3 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 4 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 5 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 6 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 7 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 8 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 9 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 10 **UPSIDE DOWN IN COMING OUT-Quinn** - Warner (R) 12 wks
 - 11 **LOVE DON'T MAKE IT RIGHT-André & Sempson** Warner (R) 12 wks
 - 12 **SEARCHING-RECEIVE** - Warner (R) 12 wks
 - 13 **EARTHLY LOVE IS BUT A LIE** - Warner (R) 12 wks
 - 14 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks
 - 15 **WHEELS AND WHEELS (Gladys)-Gladys** - Warner (R) 12 wks

Jazz

Al Jarreau's Secret: Be Unique, Outrageous

LOS ANGELES—"You have to do a continual workshop with yourself, discover what's unique about you, perform it—and be outrageous!"

That's the philosophy, and the successful one behind Al Jarreau, the distinctive vocalist, whose musically outrageous career is building solidly around the world.

Jarreau, the man with the complete bag of vocal tricks and an "orchestra in his throat," is riding the crest of folk-singing popularity in the U.S. five years after his first Warner Bros. LP introduced his mind-boggling vocal style to recordings.

Jarreau is an extension of the jazz vocalist, and he credits Eddie Jefferson as paving the way for his expanding on their concepts and giving jazz singing multi-dimensional elements never heard of before.

At raps, clubs, talks, whippers, rambles, glides, soars and imitates instruments, all within the legit framework of a composition.

Having worked his way up from playing small clubs in Milwaukee and Los Angeles to the prestigious Greek Theatre here, Jarreau today is discovering new things he can do with his voice.

"I'm finding that the things I have been doing are really refining themselves and are broader than I thought they were," he says. Like what?

"There are ways I color the music with sounds that are in the falsetto range that five years ago I was much more timid to attempt. I was much more tentative about using that high range."

Rio De Janeiro Jazz Event Ties Into Monterey

LOS ANGELES—The first annual Rio Jazz Monterey Festival recently took place as a tie between the Monterey Jazz Festival and a jazz festival held in Rio De Janeiro at the Maracanãzinho Auditorium.

Harold Jones, owner of Premiere Artists and Productions here, says he suggested a sister city tie-up between the Brazilian and Monterey Festivals to producers Roberto Mulyart and Walter Longo to link the new festival with one already established and well known. He says the festivals were linked primarily by name. There was no financial tie.

Jimmy Lyons, the originator, host and producer of the annual Monterey Jazz Festival, acted as announcer for a group of musicians who have performed at his festival throughout the years such as Clark Terry, trumpet; Slide Hampton, trombone; Ronny Cole, drums; and Victor Assis Brasil, reeds. A Brazilian rhythm section backed them during their group performance Aug. 10.

Other jazz artists who performed at the festival, which ran from Aug. 14-17, were John McLaughlin, guitarist; Weather Report, Al Jarreau, vocalist; McCoy Tyner, pianist; George Duke, keyboardist; and Artito Moreira, percussionist.

Brazilian artists appearing included the jazz group Banda Black Rio and keyboardist Hermeto Pascoal.

Jones says between 8,500 and 11,000 attended the festival each evening from 9 until about 2 a.m. He estimates that the auditorium holds a capacity of 12,000.

"I couldn't get them to happen. I'm finding greater flexibility. It's really going for it and finding it can happen."

"A large part of getting it to happen is to reach for it." This broad-sounding vocal range is evident on his new LP and will be emphasized during an upcoming national tour which starts this month and ends in November. Al will be playing 1,000-4,000 seat halls and will wind up on Broadway in his first showcase there at the conclusion of the tour.

He speaks of preparing special

playing the cabasa, an African shaker-like instrument.

Scat singing, connecting syllables, introducing his own cello solo, racing great neck through a phrase, these are all part of a musical palette with which he colors his music.

When he writes music he's conscious of the melody line because he knows that by the time he gets through with a song he'll have done so many things to it that his voice will be raw "I'm just willing to ask my voice to do more, to reach out," he explains.

By ELIOT TIGEL



Al Jarreau. You have to reach for things and not be afraid to be outrageous.

material for the Broadway show and he also has high hopes of recording "Groovin' High," the old Dizzy Gillespie tune which he has already performed on the "Soundstage" television program. He's written lyrics for this fast moving melody express and will quickly scat the melody with its fast changes for you.

In fact, "Groovin' High" would be the second jazz composition, with difficult changes, that he's written lyrics for. "Chick Corea's 'Spain'" is the first and appears on the current LP, "This Time."

Jazz singing, he admits, is a difficult trade to ply. "You have to have been there and heard that music before. It's not easy to put that overcoat on."

Al credits Jon Hendricks and Betty Carter with having a "musician's sense of chordal structure and changes that I only hear in the finest of horn players." That's what I strive for, that fine sense of chordal structure, how notes fit against each other and are strung out together in a way that is more than merely a string of notes.

Improvisation is a key to Al's music—on disk or in-person. He's been writing his own music for only seven of the 25 years he's been singing professionally. He usually collaborates with his pianist, Tom Canning.

There is room in each composition for improvisation and solos by Al and his musicians. The sound effects are not premeditated, says the man who can imitate the sound of a cello, flute, bass, guitar, saxophone and various percussive instruments.

Percussion sounds are his favorites and he accompanies himself by

He does strive to structure his tunes more in the lower level, although as he's said he's creeping up into the higher registers all the time. Al feels compelled to do his own writing and it's not just for the money. "If I'm part of the creative process I'm going to be able to identify with it more," he comments. "I'll know if from the mustard seed and I'll show in the performing of that song."

It's also easier for him to write his own song since he can mold the sections where he can intersect his personal touch, those lightning fast elements which make him the most distinct vocal stylist in music today.

And the fact that more than just Al feels competition in digging his work is comforting to this dedicated musician.

In-person he involves his audience in several ways, including having them come on parts of his songs. Knowing the fans will be throwing them improvised curves during the performance, the backup band's cue is "everybody on stage."

And people in the audience can affect the improvisation. Explains Al: "A lady with a red hat may cause me to turn a phrase like I've never done before, or I may go right to that person and sing to her. Even if it's a lady giving you a flower, it's what makes each night different. That flower could affect the way I sing the next line in the song. Or someone shoots something and I use it in the song."

Al has a lot of fun with "Take Five." In Germany he naturally

counts in that native tongue, playing around with the sound of five. Sounds are Al's best friend, and five sounds he has a powerful way of interpreting a lyric.

An interesting aside to this man's career is that American audiences have been late in discovering him. The Europeans, but first, especially in Germany, Holland, France and the Scandinavian countries.

"What is deceptive," Al says, "is that these countries don't have a huge, sprawling market like we have here. You do well in eight to 10 cities in Germany and you are a national success. Three television shows put you in front of a lot of people."

Al acknowledges that the Europeans have taken jazz and jazz related things to heart "in a way that is a bit embarrassing for American jazz lovers."

Al believes it's Europe's older culture and long history in the "slowly brewed arts" which accounts for their fast pickup on his music. "They have a long history that makes them more appreciative of things developing. It's not instant coffee. Americans are motivated by a have it now attitude. The Europeans are willing to sit and listen to a piece of music, it doesn't have to be instantaneous."

Instantaneous. That's the buzz word. Al Jarreau is instantaneous skill and art. In the U.S. he's scored in such places as New York, L.A., Washington, Detroit, San Francisco, New Orleans, Philadelphia and Atlanta. Other parts of the country are showing discovering his music.

For a musician whose craft is based on instantaneous improvisation and for a people who flock to instantaneous new fads or trends, there still seems a way to go before musicians and mass audience come together.

Rest assured Al's working on it.

Survey For Week Ending 9/13/80

Billboard® Best Selling Jazz LPs					Billboard® Best Selling Jazz LPs				
Week	Rank	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)	Week	Rank	Weeks on Chart	TITLE	Artist, Label & Number (Dist. Label)
1	1	6	ONE ME THE NIGHT	Warner Bros. BSA 3423	25	45	2	HOW TO REAT THE HIGH	Capitol Jazz J 11081
2	2	10	SNAPSHOT AND BLUES	Capitol Jazz J 11081	26	46	3	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
3	3	9	SNAPSHOT AND BLUES	Capitol Jazz J 11081	27	47	4	EVERY CREATION	Capitol Jazz J 11081
4	4	8	SNAPSHOT AND BLUES	Capitol Jazz J 11081	28	48	5	ON ONE	Capitol Jazz J 11081
5	5	7	SNAPSHOT AND BLUES	Capitol Jazz J 11081	29	49	6	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
6	6	6	SNAPSHOT AND BLUES	Capitol Jazz J 11081	30	50	7	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
7	7	5	SNAPSHOT AND BLUES	Capitol Jazz J 11081	31	51	8	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
8	8	4	SNAPSHOT AND BLUES	Capitol Jazz J 11081	32	52	9	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
9	9	3	SNAPSHOT AND BLUES	Capitol Jazz J 11081	33	53	10	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
10	10	2	SNAPSHOT AND BLUES	Capitol Jazz J 11081	34	54	11	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
11	11	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	35	55	12	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
12	12	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	36	56	13	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
13	13	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	37	57	14	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
14	14	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	38	58	15	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
15	15	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	39	59	16	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
16	16	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	40	60	17	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
17	17	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	41	61	18	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
18	18	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	42	62	19	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
19	19	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	43	63	20	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
20	20	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	44	64	21	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
21	21	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	45	65	22	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
22	22	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	46	66	23	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
23	23	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	47	67	24	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
24	24	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	48	68	25	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
25	25	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	49	69	26	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
26	26	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	50	70	27	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
27	27	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	51	71	28	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
28	28	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	52	72	29	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
29	29	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	53	73	30	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
30	30	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	54	74	31	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
31	31	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	55	75	32	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
32	32	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	56	76	33	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
33	33	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	57	77	34	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
34	34	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	58	78	35	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
35	35	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	59	79	36	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
36	36	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	60	80	37	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
37	37	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	61	81	38	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
38	38	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	62	82	39	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
39	39	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	63	83	40	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
40	40	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	64	84	41	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
41	41	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	65	85	42	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
42	42	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	66	86	43	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
43	43	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	67	87	44	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
44	44	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	68	88	45	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
45	45	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	69	89	46	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
46	46	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	70	90	47	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
47	47	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	71	91	48	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
48	48	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	72	92	49	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
49	49	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	73	93	50	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
50	50	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	74	94	51	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
51	51	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	75	95	52	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
52	52	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	76	96	53	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
53	53	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	77	97	54	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
54	54	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	78	98	55	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
55	55	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	79	99	56	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
56	56	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	80	100	57	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
57	57	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	81	101	58	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
58	58	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	82	102	59	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
59	59	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	83	103	60	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
60	60	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	84	104	61	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
61	61	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	85	105	62	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
62	62	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	86	106	63	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
63	63	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	87	107	64	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
64	64	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	88	108	65	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
65	65	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	89	109	66	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
66	66	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	90	110	67	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
67	67	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	91	111	68	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
68	68	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	92	112	69	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
69	69	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	93	113	70	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
70	70	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	94	114	71	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
71	71	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	95	115	72	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
72	72	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	96	116	73	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
73	73	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	97	117	74	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
74	74	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	98	118	75	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
75	75	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	99	119	76	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
76	76	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	100	120	77	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
77	77	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	101	121	78	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
78	78	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	102	122	79	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
79	79	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	103	123	80	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
80	80	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	104	124	81	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
81	81	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	105	125	82	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
82	82	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	106	126	83	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
83	83	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	107	127	84	THE GIFT OF LIVING—Soundtrack	Capitol Jazz J 11081
84	84	1	SNAPSHOT AND BLUES	Capitol Jazz J 11081	108				

Roller Rinks To 'A-Top' Country?

By KAREN KELLY

LOS ANGELES—Country music may soon sweep through roller rinks located throughout the country as an alternative to the disco music that has dominated them the last few years, says Lynda Emon, publisher of *Roller Review*, a monthly top sheet/newsletter and chief of the soon-to-be-released Prodisco Music Service.

"What I've decided to do is go country," Emon says. "Country music is the biggest thing since sliced bread. However, it's been overlooked in the rinks until just recently."

She became aware of the potential

for programming country music in the rinks when Lou Colicchio, operator of the Hialeah Roller Rink in New Jersey mentioned the success he was having Monday nights when country was the musical format.

"I'm heading in that direction and I have a feeling I'm on top of a craze just as much as in disco," Emon enthuses.

In her forthcoming issue of *Roller Review*, in which 6,000 rinks, 200 skate and skating accessory manufacturers and many record companies subscribe, Emon has listed 20 country songs under the heading "Best Choices For Country Programming." These include Johnny Lee's "Lookin' For Love," Eddie Rabbit's "Drivin' My Life Away," Holly Parton's "Old Flames Can't Hold A Candle To You," and Fred Knott's "Why Not Me," as well as the soundtracks from films such as "Honeyuckle Rose."

"This is a whole new world for me—I am just out to lunch. So, what I've done is I've gotten the experts in the country field to be on my team to help me," she notes. Rink operators in Texas and Oklahoma and country music writers assisted her in selecting the 20 songs recommended for country programming.

They won't actually be charged until the rink disk jockeys play them in their rinks and call her with the results, which she will then tabulate and print.

Emon isn't sure what kind of response she'll receive, noting, "I might get little mail, but I might get love mail too—oh, hard to tell. But, I'm giving them (rinks) an alternative if they're slipping in any way, if they see their sales are down, they have an alternative."

"The rink operators are probably getting bored right now, and the skaters too. A lot of skaters are out doors now, but will be indoors in the fall. Indoor skating is what we're working on now and we have to have a reason to get them (skaters) indoors," and country music, she thinks, may be one means of doing so.

Three hundred rinks both here and abroad belong to Emon's 16-month-old music service, paying her a yearly fee to provide for record companies to supply them with product.

Some three hundred rinks both here and abroad belong to Emon's 16-month-old music service, paying her a yearly fee to provide for record companies to supply them with product.

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KHJ-AM Goes Country

Continued from page 26

last 15 years programming innovative music. We have an incumbent responsibility to move forward and take the genius of the station and relate to the '80s."

Rockoff would not comment on the future of the current KHJ air talent staff. Charlie Cook, formerly with WGBS-AM in Miami, however, recently took over as program director, replacing Chuck Martin who resigned two weeks ago (Billboard, Aug. 30, 1980) who worked under Rockoff at WHN as assistant program director.

A major advertising campaign, which Rockoff calls "unique and attractive" is expected to kick off shortly that will reveal "a whole new look for the station from its logo through."

KHJ's chief competition now will be KLAC-AM, this city's only other country-formatted station. Rockoff expects to "take a chunk of KLAC's listenership as well as listeners from other contemporary AM stations and some from the FM dial."

"I don't think it will split KLAC but I do think it will. The share today is five times as much," says Rockoff.

BUYERS TIE IN BEAUMONT

NASHVILLE—A cooperative talent buying organization has been established in Beaumont, Tex., under the leadership of Ken Rollins' Texas Creative Booking Corp. Rollins is working with the Sherry Lavender Agency here.

Rollins says the informal group now includes club owners and managers from Texas, Louisiana and Oklahoma. "The purpose of the group, according to Rollins, is to buy talent on a volume basis. Acts would be booked for week-long or longer tours among the member clubs."

By selling this many dates, Rollins maintains, a tour price can be obtained from each participating club owner. And, he adds, since the routing will be coordinated, the acts will make more profit.

Rollins' company books Kathy Twitty and the Palace Pickers. Clubs that have had representatives at the co-op's organizational meeting were the Palace, Beaumont; Melody Ranch, Waco; Silver Dollar North and South, Austin, Texas; Hall of Fame, Bryan; Cotton-Fred Joe, Nacogdoches; Cowboy, Lake Charles, La.; and Zigfield's, Tulsa.

Si Siman Appointed

SPRINGFIELD, Mo.—Si Siman has been appointed chief of the Springfield Order of Earl Barton Music, Inc. Rose Bridge Music, Inc. Shady Dell Music, Inc. and Strawberry Hill Music, with headquarters in Springfield and offices in Nashville.

He formerly was executive producer of the "Red Foley Ozark Jubilee" television show and has worked with Porter Wagoner, Brenda Lee and Chet Atkins. As chief aide, Siman will travel on behalf of the Shriners, which operates 21 crippled children and burns hospitals at an annual cost of more than \$3 million dollars.

CMA DISCLOSURE

Survey Shows Country Moving Up On The Tube

GRAND OLE OPRY



BACKSTAGE BANTER—Bill Anderson, host of the new syndicated television show, "Backstage At The Grand Ole Opry," chats with his guest Dottie West on the set. The program, the first ever to originate from the "Opry" on a regular basis, is designed around a magazine interview format and will spotlight country entertainers in and out of concert. The program is being nationally marketed by Show Biz, Inc.

Continued from page 1

nearily 72% say they carry some form of local country programming, either syndicated or locally-produced shows.

A total of 42 different programs were tallied, of these, 21 are syndicated and 19 are locally originated. "Hoe Haw" is the most popular country program on the air, according to the survey's results, with "That Nashville Music" running a close second. "Pop! Goes The Country" clocked in at third, with "Nashville On The Road" in fourth place. The average number of country shows aired by these 14 stations averaged out to 2.3 per station.

The average number of country-oriented programs appears to be heaviest in the South Atlantic region (Virginia, Georgia, Florida, North Carolina and South Carolina), scoring an average of 2.37 shows per station. The least amount of country is programming occurs in the western mountain regions, including Colorado, Arizona, Idaho, Nevada, Montana and New Mexico, with only a little over 1½ programs per station.

The questionnaire specifically targeted the arena of ratings for country programming at the local level. Participating stations were asked how network country shows scored in local ratings, against national ratings, as well as how successful local country programming fared compared with other types of local programming in similar time slots.

The results show that ratings for local country programs are higher than other types of programming placed in similar time periods by 75% in top 10 markets, higher in 60% of the top 30 markets, and higher in 47.8% of the top 40 markets. And, the programs rated highest on TV stations gravitate in Middle Atlantic, New England and Pacific areas.

In almost all surveyed regions, country audiences appear to be composed of equal numbers of men and women (although in the

New England and Pacific areas, female country viewers predominate). In the top 10 markets areas, women appear to outtake male viewers, but in all other markets, viewers split matching numbers of males and females.

Interestingly enough, in all surveyed regions and market areas, at least 84% of the country program viewers fall into the prime buying class of 20-50 years of age. And in a breakdown of the top 10 markets, half of the viewers for country shows are between ages 20-35.

More than 62% of the 14 stations who participated in the exclusive CMA survey said at least 75% of their available spots during country programming, with less than 15% selling under 50% of their available air time then.

Tabulated results for this national poll indicate that of the 135 stations who did respond to the CMA's questionnaire, 68.1% are major commercial network affiliates (23.7% were CBS affiliates, 24.8% NBC affiliates and 19.6% ABC affiliates). The remaining 31.9% are either independent stations or PBS/non-commercial stations (12.9% PBS affiliates, 11.9% independents).

The survey also found that 21.3% of all local country programs are shows on weekdays, 27.6% on Saturdays and 11.1% on Sundays. On weekdays, more than half of these shows are aired during prime time, on Saturdays, prime time accounts for just under half of the country programming, and approximately 25% of Sunday's country programming reach viewers during prime time slots.

Information included in this survey is based solely upon the data received by the CMA from individual TV stations participating in the poll. Copies of more detailed survey results are available from the CMA. Inquiries should be addressed to the CMA's public information department, P.O. Box 23220, Nashville, Tenn. 37202. Phone: (615) 244-2840.

INTRODUCING: MICHAEL CASEY SINGLES REVIEWS

Cont. Box/August 16, 1980

MICHAEL CASEY/IMP 19005
David of My Natural Life (4:01) (Lent Music Corp./Arista Music) — ASCAP/ASCAP
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It is often that a new artist releases a single as characteristically powerful as this. Casey's voice is a fit reminiscent of Ray Diamond, has taken an excellent David (copying) tone and added a dose of more mature. Prospective listeners should be aware of this up upon its irrepressibility.

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TELEPHONIC (612) 265-2000

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"If you ever change
your mind."*



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Hot Country Singles

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* **STAR PERFORMER**—Singles registering greatest proportionate upward progress this week.

[illegible]

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Hot Country LPs

Survey For Week Ending 9/13/80

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★	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST, LABEL & NUMBER (Prev. Label)	TITLE	
★	2	9	HORIZON Columbia, Dallas 82 276	39	42	12 WAYLON AND HILLIE RCA #11 3480
★	2	17	URBAN COWBOY Scepter/A&M 010002	40	32	8 WHERE ON THE MONKEY GO Hush Audio, Inland (9-580)
★	3	1	MY HOMES IN ALABAMA Atlantic, RCA 8611 3064	41	35	18 TEN YEARS OF GOLD A&M 010002
★	4	15	MUSIC MAN Mercury, RCA #11 3062	42	36	10 LARRY LATEL Mercury, RCA #11 3062
★	5	13	SAN ANTONIO ROSE Mercury, RCA 8611 3062	43	38	48 STRAIGHT AHEAD Larry LateL And The Galles Mercury, RCA #11 3062
★	6	6	FULL MOON The Charlie Daniels Band Epic 36531	★	57	2 PORTER AND DOLLY Porter, Mercury And Dolly Parton Mercury, RCA #11 3062
★	7	16	HARITS OLD AND NEW Mercury, RCA 8611 3062	45	53	14 YOUR BODY IS AN OUTLAW Mercury, RCA #11 3062
★	8	17	EMMA IN THE SNOW Emmylou Harris, RCA 8611 3062	46	46	20 THE WAT I AM Mercury, RCA #11 3062
★	9	18	ELVIS ARNOLD PRESLEY Capitol, RCA 8611 3062	47	41	16 KENNY ROGERS Mercury, RCA #11 3062
★	10	20	GAYLE Mercury, RCA 8611 3062	48	40	8 SOMEBODY'S WAITING Mercury, RCA #11 3062
★	11	9	THE WAT I AM Mercury, RCA 8611 3062	49	45	10 DOUBLE TROUBLE George Jones & Johnny Paycheck Mercury, RCA #11 3062
★	12	2	SOULTRUCK Smiley And The Band Mercury, RCA 8611 3062	★	52	23 LOVE HAS NO REASON Dolly, Emmylou Warner-Capitol Epic 36531
★	13	22	GLENN Mercury, RCA 8611 3062	51	52	34 ENCORE! Inland, Capitol 010002
★	14	13	STARDUST Mercury, RCA 8611 3062	52	46	16 MILLON WILE Mercury, RCA #11 3062
★	15	16	100 ANNUAL Mercury, RCA 8611 3062	53	48	14 CLASSIC CRYSTAL Mercury, RCA #11 3062
★	16	8	I BELIEVE IN YOU Don Williams, RCA 5133	54	58	34 3/4 LOVELY T.G. Smith, Mercury, RCA 8611 3062
★	17	12	IT'S HARD TO BE HUMBLE Mercury, RCA 8611 3062	55	55	58 JUST GOOD OL' BOYS Mercury, RCA 8611 3062
★	18	22	THE BEST OF EDDIE RABBIT Mercury, RCA 8611 3062	56	56	75 THE DARK RIDGE Mercury, RCA 8611 3062
★	19	20	SOULTRUCK Smiley And The Band Mercury, RCA 8611 3062	57	57	3 DIAMOND DUST Mercury, RCA 8611 3062
★	20	3	SMOOTH SAILIN' T.G. Smith, Mercury, RCA 8611 3062	58	51	16 THE BEST OF DON WILLIAMS, RCA 5133
★	21	21	THERE'S A LITTLE BIT OF HANK IN ME Mercury, RCA 8611 3062	59	51	16 THE BEST OF DON WILLIAMS, RCA 5133
★	22	15	THE GAMBLER Mercury, RCA 8611 3062	60	54	44 PORTRAIT Mercury, RCA 8611 3062
★	23	15	WILSON Mercury, RCA 8611 3062	61	54	44 CACTUS AND A ROSE Mercury, RCA 8611 3062
★	24	22	FRANCY LITTLE BLUES Mercury, RCA 8611 3062	62	51	16 EVER COWBOYS GET THE BLUES Mercury, RCA 8611 3062
★	25	22	LADY L DOLTON Mercury, RCA 8611 3062	63	61	43 OUTLAWS Mercury, RCA 8611 3062
★	26	22	WHISKEY BAIT AND HELL Mercury, RCA 8611 3062	64	61	43 WILLIE NELSON SINGS NIGHTSTORIES Mercury, RCA 8611 3062
★	27	29	COAL MINER'S DAUGHTER Mercury, RCA 8611 3062	65	65	43 YOU CAN GET CRAZY Mercury, RCA 8611 3062
★	28	25	KENNY Mercury, RCA 8611 3062	66	67	23 SURE THING Mercury, RCA 8611 3062
★	29	33	WILLIE AND FAMILY LIVE Mercury, RCA 8611 3062	67	67	23 YOU CAN GET CRAZY Mercury, RCA 8611 3062
★	30	31	ASK ME TO DANCE Mercury, RCA 8611 3062	68	67	23 SURE THING Mercury, RCA 8611 3062
★	31	28	A LEGEND AND HIS LADY Mercury, RCA 8611 3062	69	67	23 YOU CAN GET CRAZY Mercury, RCA 8611 3062
★	32	7	ED BRUCE Mercury, RCA 8611 3062	70	69	23 SURE THING Mercury, RCA 8611 3062
★	33	28	TOGETHER Mercury, RCA 8611 3062	71	69	23 YOU CAN GET CRAZY Mercury, RCA 8611 3062
★	34	36	THE GUN TRAP BOY Mercury, RCA 8611 3062	72	69	23 SURE THING Mercury, RCA 8611 3062
★	35	30	BROWNO BILLY Mercury, RCA 8611 3062	73	69	23 YOU CAN GET CRAZY Mercury, RCA 8611 3062
★	36	41	DOLLY DOLLY DOLLY Mercury, RCA 8611 3062	74	69	23 SURE THING Mercury, RCA 8611 3062
★	37	43	RAZZY Mercury, RCA 8611 3062	75	69	23 YOU CAN GET CRAZY Mercury, RCA 8611 3062

Chart Fox

By MIARON ALLEN

Some country radio stations across the country are agreeing with Billboard on the No. 1 song by Johnny Lee, "Lookin' For Love," but WGSZ in Columbus, SC, WHYY in Allentown, PA, WKDF in Miami, FL, WFLA in Tampa, FL, and WWSB in Tampa, FL, are all giving the No. 1 spot to "The Gambler" by Kenny Rogers. The song has been on the charts for 12 weeks and is still climbing. "The Gambler" is the only song to have been on the charts for 12 weeks and still climbing. "The Gambler" is the only song to have been on the charts for 12 weeks and still climbing.

Johnny Lee's "Lookin' For Love" is the only song to have been on the charts for 12 weeks and still climbing. "The Gambler" is the only song to have been on the charts for 12 weeks and still climbing. "The Gambler" is the only song to have been on the charts for 12 weeks and still climbing. "The Gambler" is the only song to have been on the charts for 12 weeks and still climbing. "The Gambler" is the only song to have been on the charts for 12 weeks and still climbing.

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Billboard photo by Bonnie Rasmussen Harris sings her new single "Ricky Skaggs" during her recent performance on the "Grand Ole Opry" stage. Harris surprised fans with her unannounced appearance.

WVLA-Air "Douglas Roadgang"

NASHVILLE, Tenn. The tenth anniversary Truckstop Tour, commemorating a broadcast decade for New Orleans' WVLA-Air night "Charlie Douglas And The Roadgang" show, started last month and will end Sept. 12.

"We're interested in participating," says Douglas, "WVLA bears the total cost. We just ask our co-promoting stations to help us promote our market by inviting their listeners to attend the show."

Tessier Talent, Inc., Madison, Tenn., is the promoter. Broadcasts begin at 8 p.m. central time. Douglas has a national following with the "Roadgang" tag referring in the truck drivers in his listening audience.

Music Scramble Tour Slated

NASHVILLE, Tenn. The seventh annual Nashville Music Scramble Golf Tournament will be held at Montgomerie Bell State Park Sept. 22. The event is open to the entire music community.

An entrance fee of \$40 will be charged. Costs will cover green fees, carts, beer, cold drinks, a light lunch and an evening awards banquet complete with prizes and entertainment.

Music industry personnel interested in participating in the tournament should contact John McCartney, tournament director, Billboard Magazine, Box 24870, Nashville, TN 37202. (615) 742-8341. Entry deadline is September 19.

Billie Spears Hurt In Crash

NASHVILLE, Tenn. Artist Billie Jo Spears suffered a mild concussion, a possibly fractured left arm, and multiple cuts, bruises and abrasions in a recent automobile accident in Nashville.

Hospitalized for one day, Spears was forced to cancel dates in West Virginia and Pennsylvania, but is able to make a tour of Scotland.

Preceding the accident, Spears had recently returned from a highly successful tour of the U.S., where she was the only female American country artist presently listed in the Top 100 British chart. Reportedly, Spears is recovering interest from several labels outside the U.S.

Newsbreaks

Gene Watson, Billie Jo Spears, Hoyt Axton and the Bellamy Brothers The Opry has also jumped on the "Urban Cowboy" bandwagon by adding a mechanical hall for its customers.

NASHVILLE, Tenn. Sept. 7. A new production/promotion package has been released to 38 Music Square West here. The company is now equipped to handle duplication of tape copies with the addition of two "A-C" Tascam cassette decks hooked to reel machines. Phone: (615) 255-0561.

NASHVILLE, Tenn. Sept. 7. The board of directors of the National Music Publishers Assn. The executives will meet here Oct. 15 to discuss current programs and items of business, and the executives are expected to draw major publishing representatives from around the country. The date coincides with the country music move, featuring sponsored by the CMA and the "Grand Ole Opry," and the publishers will also attend many of the shows and awards programs during their stay.

RCA Shows On 'Porter & Dolly'

NASHVILLE, Tenn. Sept. 7. "Porter and Dolly," the first new package from Porter Wagoner and Dolly Parton, is being supported by a print-oriented RCA marketing program. The label is supplying four-color point-of-purchase display items, including a five-sided by two-foot counter reproduction for retail.

"Making Plans," the first single released from the duo LP, reached the number two spot on the Billboard Hot Country Singles chart.

Country Nashville Scene

By KIP KIRBY

Riders In The Sky headlined the annual record fair convention in Hilton Head, N.C. recently after finishing an engagement at the Kentucky State Fair earlier in August. Upcoming for the Boulder Records group will be the Arkansas State Fair in Little Rock later this month. The **Riders**—who combine authentic western flavor with an original sound—also appeared on a regional network program titled "Live From The Kentucky State Fair" hosted by Donna Fargo.

In a current fact sheet sent out by the **Stetler Brothers**, the following achievements list up to the Stetlers have "consumed more than 1,000 Dr. Peppers in the studio, have written 125 of the 138 songs they've recorded, used over 144 miles of recording tape, spent more than 43,000 hours together, and have explained the songs of the name 'Stetler Brothers' more than 1,000 times."

When local favorite **Billy Joe Shaver** left off and was unable to make his two night engagement at J. Austin's recently, **Guy Clark** and **Danny Fellers** immediately stepped in to fill the bill. Clark performed a fine set that was high lighted by the astounding guitar prowess of Shaver's young son Eddie. And the surprise of the evening was the debut solo of **Don Williams**' ex-collect backup band led by **Danny Fellers**. Fellers (who wrote "Take Time, Mr. Williams") hosted the two piece group consisting of **Bill Nelson**, **David Penney** and **Pat McMonery**, and they showed that with or without Williams, this band is a great music. Singer **Willoughby** also joined them onstage for a couple of tunes. Willoughby is **Rodney Crowell**'s cousin and just completed an extensive road tour with Crowell's band the **Cherry Bunch**. Isn't Rodney cutting some sides on Willoughby for future label deal?

Causing excitement in Nashville's neighbor to the south—Miami—is a band called the **Sunbelt Millionaires**. When caught at the **Agua** over Labor Day weekend, the band showed powerful musicianship and an unusual and intriguing way to play with its material. Keep an eye out for this rock group as one of the hottest on the new Southern scene.

When **Alabama** headlined the **Billboard** Fall Fest in New York last week the group became a new country band over to play the prestigious convention. The RCA set also set a precedent when it became the first country group to sign with a label and send its debut release straight up to No. 1.

Bill Anderson and **Stephanie Winston** entered more than 22,000 fans at KVNN AM's recent Listener Appreciation Day in Omaha. Neb. Must have been a big stadium to hold that many country fans. **Loretta Lynn** and her husband **Murray** recently held their own "appreciation day" for members of the Nashville RCA Records staff. The Lynns hosted an outdoor barbecue on their **Horseshoe Mills** ranch for label personnel, and Loretta mentioned that she's writing some new material for inclusion on her next LP.

Twenty six year old newcomer **Teri Gibbs**, whose first record is "**Somebody's Knockin'**" on RCA, shows talent and maturity beyond her years. The pretty singer has been blind from birth but doesn't let that interfere with anything she does. For the last several years, Teri has been performing at a local nightclub in Augusta, Ga. and her new single will probably find her headlining much bigger clubs in the near future.

Bluebird, **Kenny Rogers**' backup band is set to make its recording debut on United Artists. Bluebird is including two songs in its first album by Nashville writer **Thomas Cash** from **Com**

ma **Time**. Speaking of **Combs**, it couldn't be much hotter: the company has "**Lookin' For Love**," "**Up To Heaven**" and "**Love The World Away**" searching the top of the country charts.

Pinky Dianne Pfeiffer opens a series 12 dates with **Don Williams** throughout Great Britain in November. **Leon Ewell** opened for **Ray Stevens** recently at a Louisville Diabetes Founda-

tion sponsored concert in Sterling, Va. and singer **Lucky Ward** is producing his sister, **Linda**, on a single entitled "**Me And Tennessee**"—which was penned by Linda's young daughter.

COUNTRY MUSIC IT'S THE WHOLE WORLD!

In 1980, it's difficult to find a spot on the globe that hasn't turned on to country.

There's a solid and growing international appetite for country that's being fed by the explosive increase in its use in today's top box office attractions. Markets that range from rural to metropolitan are strengthened by country's continued expansion in syndicated and network TV.

And that means that this year's Country Music Week will be a fantastic event.

And that's exactly where **Billboard's 18th Annual WORLD OF COUNTRY MUSIC** will be with your message telling the world about the successes you're having on the super-fast country music track.

You can count on your message getting through because the world of country music counts on **Billboard** every week... that's why it's always the first read and most quoted trade in the industry.

Billboard's WORLD OF COUNTRY MUSIC not only provides fascinating and thought-provoking in-depth coverage of country events of the year; it creates a major story of its own: the publication of **Billboard's Country Music Awards** to the top artists, labels and publishers.

Featured articles will center on: **COUNTRY MUSIC ARTISTS** Who's moving and in which direction.

COUNTRY CROSSOVERS

It's a growing trend, but when does it stop being country? **COUNTRY IN THE MOVIES**

How far will this amazing explosion go?

COUNTRY RADIO

The growth is phenomenal and much of it's in the big cities.

RETAILING COUNTRY

How to keep the cash-flow flowing.

COUNTRY IN CANADA

Down home is big and getting bigger way up north.

COUNTRY ALIVE

Live entertainment and its many lively venues.

COUNTRY THROUGH THE YEARS

Tracing the history of country music's success. **THE SHAPE OF THE INDUSTRY**

A close look at the leading country music organizations, country music publishers, and country producers. Plus **Billboard's** expanded photo coverage. That's a big, big world of country out there, and **Billboard** spotlights it all.

So contact your **Billboard** account executive today to reserve YOUR special spot in the **18th Annual WORLD OF COUNTRY MUSIC**. It's the best way to reach out and touch the whole world of country!



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BILLBOARD'S 18TH ANNUAL WORLD OF COUNTRY MUSIC

ADVERTISING DEADLINE:

SEPTEMBER 26

Billboard

ISSUE DATE:

OCTOBER 18

ZENITH TV INTO COUNTRY

CHICAGO: The country craze sweeping the nation has reached its Zenith—tv, that is.

Zenith is introducing a new 12-inch diagonal black-and-white tv set for the outdoor market that capitalizes on the country mania.

Named the "Denver," the set is covered in simulated leather and highlighted with contrasting saddle stitching. It operates from either AC household current or the 12-volt DC system of an auto or recreational vehicle.

Zenith's promotional campaign for the receiver is expected to follow the country and western slant, with an accent on western

6 ALBUMS PLUS POLLINI ANTHOLOGY

DG Goes Heavily Contemporary

By ALAN PENCHANSKY

CHICAGO—Twentieth century classical repertoire takes on a leading role in the September Deutsche Grammophon release. Featured are six albums of modern compositions in addition to a five-disc anthology of performances by pianist Maurizio Pollini.

The previously released Pollini recordings include the Grammy award-winning Bartók Second and Third Piano Concertos and the set carries a special \$8.98 per disk list price.

According to DG U.S. vice president Allison Ames, the modern music disks are grouped into one big release to counteract the tendency for contemporary literature to be overlooked when it appears in dribs and drabs.

Ames notes that Polydor affiliates in several countries are joined in integrally releasing the seven-album package. "We're trying to strengthen each of the release's appeal by putting them together," she explains. "It's easy to lose a contemporary release when it's just one album in a large batch."

Another strategy is the use of the Pollini set as a headlining item. Included are Bartók, Boulez, Prokofiev, Nono, Schoenberg, Stravinsky and Webern performances.

Nonesuch Records Ushers In Variable Pricing Policy

CHICAGO—A new "variable" pricing policy is being ushered in at Nonesuch Records as part of the label's campaign to reshape and upgrade its image.

According to Nonesuch topper Keith Holzman, there will be Nonesuch releases at three price points, including a new full price \$8.98 series. Standard Nonesuch releases carry a \$5.98 list price and there is also a soon-to-debut \$11.98 list digital series.

Holzman, who took over the WEA label's reins last winter, wants to shake Nonesuch's "budget" image and provide more prime time retail exposure for key releases. The executive hastens to emphasize, however, that there won't be a radical wrenching of the label's established personality.

Holzman's diversification plan will be completed in September with arrival of three digital albums, part of a group of seven or eight Nonesuch digital discs expected before year's end. The first three include Sequenza String Quartet performing Schoenberg's Second String Quartet; "American Music For Strings," played by the L.A. Chamber Orchestra; and the ambitious New York City Opera Kurt Weill "Silverlake" recording.

"Nonesuch is as of September a full-line label," Holzman states.

The \$8.98 price point was originally looked at for digital product, but digital session costs are running at twice the expense of regular analog studio work, Holzman said. He also cites "current market conditions" and extensive upgraded post-production quality control measures as justification for the \$11.98 pricing.

"If we came out at \$8.98 digital we would be a budget digital," Holzman explains. "There's no reason why we should be cheaper than others."

Says Ames, "Like with everything else you need a superstar to sell difficult repertoire. Pollini is probably the only artist today who sells considerable quantities of new music to other people consider unsellable."

Five living composers' works, and music of Italian modernist Bruno Maderna who died in 1973, receive attention in the release.

German composer Karlheinz Stockhausen is represented with LPs containing "Sorus," for instruments and electronic sounds, and "Sternklang," written for five groups of performers. According to Ames, there is a "well-established and fanatical" Stockhausen following to-day.

Japanese composer Toru Takemitsu's "Quatuor" and "A Fleck Descends Into The Pentagonal Group" receive premiere recordings from Peter Seikins's group Tashi and the Boston Symphony Orchestra under Seiji Ozawa.

Ames says Takemitsu's "sensual" style gives the album a good chance for commercial success. "The Takemitsu would have a good chance of being picked up by the younger audience who are looking for something new and different," she explains. "This music is the most accessible."

Completing the collection is

"Coro," a large scale, densely textured composition of Luciano Berio performed by the Cologne Radio Chorus and Orchestra under the composer, the North German Radio Symphony Orchestra's performance of three Maderna pieces under Giuseppe Sinopoli's direction; and works for two pianos of Ligeti and Zimmermann recorded by Alfons and Aloys Kontarsky.

The release is described in a special color leaflet that is being made available to dealers with emphasis on full-line classical outlets and college market stores. Ames says PolyGram regional classical specialists also will be working with an extra promotional album allotment to build store personnel's interest in the new sounds.

High Court Will Decide

Continued from page 18

The Guild argued the central issue is "whether radio listeners have the right to fight to save their favorite station when it's the only one of its kind in the area."

The case is before the high court on a petition for certiorari received by the FCC and major broadcasters including ABC, CBS, Metromedia, NBC and the National Assn. of Broadcasters.

The Guild is joined in its action by seven other listener groups and friend of the court briefs have been filed by a coalition of 46 musical organizations including:

The Carnegie Hall Corp., Lincoln Center for the Performing Arts, the Metropolitan, New York City and Boston Operas, the New York and Los Angeles Philharmonies, the Boston Symphony and Philadelphia Orchestra, the Mormon Tabernacle Choir, Jazzmobile and the Universal Jazz Coalition.

Contract Hassle Halts Met Start

NEW YORK—The opening of the Metropolitan Opera season Sept. 22 was placed in jeopardy last week when the rehearsal schedule was suspended following stalled contract talks between the Met and its orchestra.

Union musicians were demanding a four-performance work week, a

condition which opera management said it could not meet. Five performances a week were called for in the prior contract.

The musicians are also asking for an increase in wages over the current base of \$525 a week. The most recent pact ran for three years, expiring this past July 31.

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FLUTE BONUS: DG is entering a huge success with its digital recording of Mozart's "Magic Flute." The album is the first DG digital release and is headed by leadership by Herbert von Karajan. But the new release comes with a special bonus: 12 new 45 1/2" vinyl disks being included in the three record set. The 16 release is set for October and only the first "Ten Thousand" copies landed here will contain the special disc. DG offers: Confused on the record is Karajan's first recording, a 1938 performance of the "Magic Flute" Overture. The conductor's new digital recording, cut in the highly praised speed for "Camacho," is heard on the "B" side.

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Uruguay Intriguing Antipiracy Measures

MONTEVIDEO—Uruguay has become signatory to the Geneva (1971) convention protecting phonogram producers against piracy.

To consummate the move, as set forth in the ratification of the convention by the United Nations, Uruguay now needs to decide upon appropriate penalties for those convicted of piracy.

Members of the Uruguayan Record Council (Cámara Uruguaya del Disco) are confident that the Ministry of Justice here will take the necessary steps.

Dr. Pinau Boggio, secretary of the council, also notes that agreement has been reached which recognize the rights of phonogram producers between the Uruguayan Record Council, the Association

General de Autores and the Sociedad Uruguaya de Interpretes on the one hand, and the Asociación Nacional de Broadcasters on the other, which 95% of the country's private radio and is broadcasters are members—on the other.

The pact means that the broadcasters' body will pay increased royalties to composers, performers and producers. It spans five years, from Feb. 1, 1980.

The move is significant because it marks the first time that composers, performers and producers have worked together to avert their rights.

At the signing the Uruguayan Record Council was represented by its vice president, Ricardo Goscia, also president of the Latin American Federation of Phonogram Producers.

Representing the Asociación General de Autores was its president, Antonio Lufano, who fills the same post in the Consejo Panamericano de CISAC. The Sociedad Uruguaya de Interpretes and the Asociación Nacional de Broadcasters also had representatives represented by their respective presidents, Orlando Romanelli and Raúl Fontana.

Composers, performers and producers must deal individually with the broadcasters not affiliated with the Asociación Nacional de Broadcasters of the Uruguay. The agreement signed with the latter stipulates that the independents cannot receive more favorable treatment.

The recommendations will be executed via the Asociación General de Autores, which has named a composer and performer rights unit now.

Rare Motown

LONDON—Two previously unreleased Motown recordings figure as a key sales component of a new disk package for release in the U.K. Friday (5) via EMI Records.

This is a 21-single boxed set, featuring 40 Motown titles which have made the British charts over the past 25 years. The two new releases are singles, coupled on one 45. Kim Weston's "Do Like I Do" and the Marvelettes' "Finders Keepers, Losers Weepers."

Other artists included are the Supremes, the Four Tops, Stevie Wonder, the Jackson Five, Jimmy Ruffin, the Temptations, the Miracles (first two). The package is a limited edition, priced at approximately \$59.

ATV Northern Developing Production Ties to EMI

SYDNEY—ATV Northern Productions, the music production arm of ATV Northern Songs, has established an artist development arrangement with EMI Records here.

Under this deal, ATV Northern will discover, nurture and produce fresh talent for exclusive release by EMI in Australia and throughout the world.

The move marks a return to the EMI umbrella for ATV managing director, Chris Gilbey, who ran the artist development of Albert Productions (EMI) between 1963 and 1977. "From my days at Albert, I understand how EMI operates," says Gilbey, "and I know we will have a two-way exchange of experience."

The Parlophone label, in original design and color, will be revived at Gilbey's request, to carry ATV local production output.

"To my mind," explains Gilbey, "Parlophone is associated with a period of music that is exciting and important and that is how I see the product that we'll be producing for EMI."

"Also, as Northern Songs controls the majority of Lennon-McCartney

copyrights, it seems almost a fitting gesture to revive what is generally seen as the Beatles' local label."

The ATV/EMI deal has come about as a result of a "new mood" evident at EMI under the new leadership of Peter Jamieson. "I've known Peter for some years," says Gilbey, "and I think he's one of the brightest forces of the record industry."

"Since coming to Australia, he has given EMI a distinct change in image and success rate. Having the top three singles in the charts is not probable for a company a couple of years ago. Now the Australian operation is one of the most successful in the EMI group."

Conditions of the agreement will allow ATV Northern full use of all EMI facilities, with the production company retaining full control of its own artists.

The first issue from the new pact will be "Two Single Bids," a third single from Edith Biles, who has moved over from the now-defunct Go label.

• ATV Northern Songs recently presented EMI with a "gold box" to commemorate the 10th anniversary of the sales of the 13-EP "Blossoms Collection." It has reportedly sold more than 25,000 units, representing 325,000 actual albums—denoting more than six platinum awards in this market.

Released internationally as an extremely limited edition run, the set was the only full release status in Australia during 1979.



NEW SERIES—Carlo Fontana, left, managing director of Italy's Font-Cetra, with Andrea Luca Seletti, general manager of liquor firm Martini & Rossi, on plans for the "Martini Concerts" radio broadcasts, spanning 25 years of classical music history, which will form the focus of a new record line from Font-Cetra featuring opera singers. First product is expected in October.

Difficult Times For East African Marts

By RON ANDREWS

NAIROBI—The past 18 months of oil price hikes, stringent budgets and failure of the seasonal rains have meant severe belt-tightening for Kenyans, and the people to feel it worst have been record companies.

The effect of the unfriendly weather upon neighboring nations has further aggravated the situation, and Kenya's music trade into at least a temporary recession.

In past years, the Kenyan sound—a fusion of Zanzibar rhythms and local ethnic sounds—has been extremely popular all over Africa. At one time, the business done by record companies on export far outstripped that of the local market. A hit single would sell 30,000 copies and there have even been some massive hits which touched 50,000 or 60,000 units over an extended period.

The incentive for local producers was a reasonably lucrative market.

Stiff Goes For Inelco

AMSTERDAM—Dutch independent Inelco is to distribute Britain's Stiff Records in Holland and Luxembourg. Barclay will continue handling the line in Belgium.

During its three years with Durorec, Stiff had a number of Dutch chart successes with Lene Lovlie, Ian Dury, Madness and others.

First releases under the new deal, effective Sept. 8, will be albums by U.S. artist Joe "King" Carrasco and American new wave band the Plastimates, and a single from Madness.

The controversial Plastimates, who recently had a London concert banned, have already caused a storm here, thanks to the video promotion clip for their single "Baby Butcher."

The incident, which was shown on weekly television show "TROS Top 50," but station head Cees Baayn banned it at the last minute, arguing that it contained too much sex and violence.

Win Van Der Linden, freelance director of "TROS Top 50" over the last 2½ years, was fired because the incident, which received a great deal of media coverage

providing a good living by local standards.

Added to this was the fact that Kenyan musicians are particularly prolific, and under the aegis of some local producers, churned out song after song for very little monetary reward.

The obvious consequence of such a flood of releases was the bankruptcy or closure of some of the companies. Many of the independents were able to skip out of the market leaving great debt but no recourse for local producers.

In addition, there's been the difficulty brought about by the inclement weather. Without rains, the smallholders don't have the regular supply of maize with which to make maize meal, the staple diet of most Kenyans.

Since all harvests failed, there's been a rush on strategic supplies, an ensuing lack of maize meal and panic buying of large stocks provided by the U.S. and aid programs. Available cash for records has been at a low point.

These factors have combined with rampant piracy, which all record companies are now trying desperately to control. Despite the diminishing record market, disk prices are low but cassette prices are lower still, and there's often a severe threat to regular trade for the future.

Kenya's tribulations have their parallel in other areas. With tea prices falling, Malawi has had serious balance of payments problems, resulting in restrictions on imports. Zambia, too, until recently throttled by an inefficient outlet for its copper through Tanzania, has experienced similar problems.

Tanzania, seeing the detrimental effects of socialism, has gone from bad to worse, and blamed Kenya for it. Uganda, hounded to its knees by Amin, has been unable to buy anything but much less record. Liberia has been struck by chaos and violent change.

The story differs all over, but adds up to one thing, loss of export markets for Kenyan music.

Lastly, the Benga revolution—the taking by most of all African markets by the Kenyan Benga sound—has outplayed itself, and now the

(Continued on page 61)

China Shows By Japanese

TOKYO—Masashi Sada, Japanese singer-songwriter who scored last year with "Kamashiro Senjimon," was scheduled to perform concerts in Beijing (Peking) this past weekend (6-7). It marks the first major show by a Japanese in China since World War II.

Sada's date will commemorate the reopening of a 2,700-seat hall in the Chinese capital.

The concert is a by-product of the television documentary that Sada is making about the Yellow River in China. This is a joint production of the Sada Kikaku Co., to which Sada is signed, and the central organization which controls its broadcasts in China.

A representative of the latter happened to hear Sada's concert when he visited Japan in June this year, and approached the artist with the proposal for a joint production.

The Tokyo staff going to China is all Japanese, and about 30 tons of equipment, including lights and audio equipment, is being taken to film the documentary.

The film will be filmed by the Chinese and broadcast over television there. Sada Kikaku will also videotape the date for later screening on Japanese tv.

Puschigné: New Talent Vital

By MANFRED SCHREIBER

VIENNA—Industry-wide creative stagnation is at the root of record business problems, according to Erhard Puschigné, new general manager of Phonogram, Austria.

And he adds: "We have to force through the discovery of new talent in all parts of the world. We have to do more to encourage real creativity."

Puschigné, 39, joined the PolyGram group three years ago as assistant of its record services here, and recently succeeded Gerald Jacobs as head of Phonogram's Austrian division.

He plans to expand first national repertoire, looking for cooperative deals with influential partners such as the Austrian Radio and Television Corporation. But, by way of warning he says: "We have to be more careful than ever about ensuring profitability for each release. If market prospects are doubtful, then product won't get release."

He also wants to make sure, on the one hand we want to give new artists the opportunity to show off their talent. On the other hand we have to make sure of profits and show extreme caution."

"I listen to every tape submitted from a new talent and work out a kind of mental action paper, using such criteria as creativity and artistic ability."

"Then we check out potential demand and assess whether there is a market for the product outside Austria. But a more positive approach to the creative side off our industry is vital if we are to pull out of the recession world-wide."

Newstreet Promo

LOS ANGELES—Valent Productions have been retained by Aztec Productions to produce a video promo for Newstreet, whose upcoming single, "Better Run," will debut on August 13.

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Record, Tape Sales Decline In Germany

By WOLFGANG SPÄHR

HAMBURG—Record and tape sales in Germany for the first half of this year amounted to 80.8 million units, a decline of just 1% compared with the corresponding period in 1979.

When those statistics are broken down into first and second quarters, the 3% gain in sales in January-

March (compared with last year's) is more than offset by a 7% fall (representing 26 million units) in April-June.

From January to June, the German industry sold 45% more albums and 6% less cassettes than during the same period last year, with pop albums sales up by 16% and pop cassettes sales up 9%.

Television-advertised records had a 38% share of the full-price market during the first six months, and 66% of the cassette market. The losers are low-price and budget releases, with only 38% of the market now, compared with 45% in the first half of 1979.

Another declining configuration is classical music, with 4.7 million albums sold January-June, roughly 500,000 less than in the first half of last year.

In this year's second quarter, the market was 13% down in single sales (22.6 million units) or 1.9 million less singles sold than in the same three months of 1979.

The first-half figures, therefore, break down to 22.6 million singles, 42.2 million albums and 16 million cassettes.

Now there are industry moves to reduce cassette prices to bring them below those of records, according to the \$7 to \$8 mark. Additionally, industry executives are looking for some kind of curb on blank tape sales to slow down the home taping business.

Czech Covers Make Charts

PRAGUE—Foreign copyright material in local cover versions is making deep inroads at the moment on the Czech charts.

Among the titles on the hit parade are "Needles and Pins," sung by Václav Neckář, sub-publishing rights from Meiric Verlag, "Lucky" by Marie Rottová, rights from Arabella, and "Hot Stuff" by Hana Zagorová, from Mescal.

A Supraphon single from local artist Pavel Bobek featuring "Lucille" (ATV) and "Lay Down Beude Me" (Jack Music) has been in the charts for more than six months, with sales over 150,000, but the most successful single of all is a Czechoslovakian hit by Hana Zagorová and Drupis called "Encounter" and written by J. Klempir. Drupis' visit to Prague. This too has been in the charts more than six months with sales estimated at 160,000.

Price Increases Seen As Inevitable In Switzerland

By PIERRE HAESLER

ZÜRICH—The Swiss record industry, with national inflation running only at four percent annually, has been fighting against the effects of world economic recession. But now there are unmistakable signs that record and tape prices here will finally rise.

With inflation comparatively so small, local distribution and marketing costs have increased only slightly. And parallel imports, because of a strong Swiss franc, have not permitted unjustified retail price increases.

But it's expected that inflation will rise to five percent this year. Additionally, the Swiss franc has lost strength against the U.S. the pound sterling and the German mark.

And if parallel imports are no longer an industry preoccupation, there are other worries. Certainly, an increase in local costs will mean a wholesale price increase of around three percent, according to estimates by the Swiss Record Distributors' Assn.

For Swiss consumers will be facing up to a retail price of \$13 per album, though the industry is aware that price increases could follow the usual pattern and lead to lower sales volume and an upturn in the amount of home taping done.

In fact, the distributors intended upping prices by just one percent as from August 1 this year, but the move was scrapped following representation by the Swiss Record Retailers' Assn., which argued that any plans on the pricing front should be coordinated with them.

However, it's accepted that a realistic increase at retail, covering all new costs, would be nearer 10 percent. Instead, a store-level increase of five percent seems assured for Switzerland from Jan. 1, 1981.

Market share statistics for the first half of this year in singles show CBS out front with 18.7% followed by EMI (17.5%) and Anrola (15.3%). In albums, Polydor dominated the scene with 27%, followed by Anrola (16.7%) and CBS (14.9%).

International



Warm Welcome: Fans show their enthusiasm for the Southern All Stars during the recent Japan Jam 2 at the Yokohama stadium.

2nd Japan Jam Attracts Crowds In Good Weather

TOKYO—There have been at least 20 to 22 million musical events in Japan this summer, but only Japan Jam 2 was considered successful. Poor weather affected the other events, and patrons stayed away in droves.

Masay Hayashi, director of Van Planning Inc., which sponsored Japan Jam 2, notes, "We were fortunate that we only had a little rain during the two days the event was staged at the Yokohama Baseball Stadium Aug. 16-17, while there was sunny weather for the show at the Mt. Rokko Artificial Snow Ski Slope Aug. 19."

Hayashi continues, "We had 20,000 people in the Yokohama stadium Aug. 16, and 25,000 the following day. Last year, the average age of attendees was between 20 and 22, but this year it was nearer 18. The fans weren't as noisy as they were at Japan Jam 1 at Enoshima Beach."

The ones who made money at the Yokohama stadium were those who

sold vinyl capes when it started to rain."

The concert marked a first-time appearance here for the Atlanta Rhythm Section, Hayashi notes, but the band proved popular. More familiar names on the bill, including Cheap Trick and Japan's own Spectrum and Southern All Stars, were all greeted enthusiastically.

The Mt. Rokko event drew 12,000 and the Van Planning executive says he was surprised that it attracted older-aged fans.

Hayashi originally projected an attendance of 30,000 per day for the Yokohama show, but admits that figure was overambitious. "Next year, we'll have to find a big sponsor, like a major confectioner or beer company, to help us fill the stadium," Japan Jam 2 will be in the same venue.

Hayashi feels the economic recession was partly responsible for most other outdoor musical events drawing only 1,000 to 1,500.

Scandinavian Jazz Given Push In U.K. By Pick Up

LONDON—A campaign to promote contemporary Scandinavian rock and jazz-rock music in the U.K. is being launched by the Copenhagen-based Pick Up label, with the release of six albums by Swedish, Finnish and Danish groups.

Under the banner "Scandinavia Tune," Pick Up is giving the albums extensive media promotion through Danish freelance writer Martin Ruel, who has been calling upon press and radio people to drum up interest in the music.

Says Ruel, "No doubt some people will find it strange that we have decided to make this attempt when the record industry is at such a low ebb but our timing is a calculated risk based on our market research."

Lear Sells Out

BELGRADE—First major disco act to visit Yugoslavia since Boney M two years ago, it's Amanda Lear, who played two concerts recently in Split and Zagreb.

Although the critics were not enthusiastic, both concerts were sold out, and even official Yugoslav press agency Tanjug reported the shows. Record company RTB Belgrade released Lear's album "Diamonds For Breakfast" to coincide with the Split tour.

International Briefs

• LONDON—After 14 years on the board of the International Federation of Producers of Phonograms and Videograms, Len Wood, long-serving EMI executive, has resigned, but has been unanimously elected vice president emeritus by his 16 board colleagues. Wood, for three years (1973-76) president of IFPI and five (1968-73) as chairman of the council, announced his resignation at the Federation's recent board meeting in Amsterdam. At the same conclave, Bhaskar Menon, chairman and chief executive of the Capitol/EMI/United Artists group, was co-opted on the board to replace Wood.

• LIMA, Peru—Multinational Philips has sold its 49% stake in veteran Peruvian record company El Virrey, after long and complex negotiations. Majority holding is now in the hands of Enrique Brenner, who is also responsible for Philips's management. The sale is thought to be for economic reasons, including a good price offered to Philips by the Peruvian interests. Virrey will continue to handle the Philips/Arts record labels in this market, including Philips, Mercury, Polydor, Deutsche Grammophon, RSO and Casablanca.

• DUBLIN—The 15th Castlebar International Song Contest, set for Oct. 6-11, will feature 11 British songs among its final list of 36 entries to be judged in song sections, in the orchestral category. Castlebar, Ireland's longest-running song fest, will be presenting prize money totaling \$20,000 to winners and runners-up, including a \$12,000 grand prize. The song section has been selected from the contest have been selected from a total of 1,800 received from 29 countries. As well as Britain, Holland, Belgium, Bulgaria, Czechoslovakia, Iceland, France, Czechoslovakia, West Germany, Gibraltar, Norway, Poland, Yugoslavia and the U.S. have songs in the final, which will be given live coverage by local television and radio.

• SYDNEY—The Australian recording industry's second annual "Golden State" luncheon, held at this city's Sebel Town Hotel, has raised \$8,000 for the Paraplegic & Quadriplegic Assn. of New South Wales. This figure will attract a four-point government subsidy of \$40,000. The \$300-per-plate event was organized by Chris Gibbey (ATV Records), Peter Hebbes (Festival Music), Ross Barlow (PolyGram), Jack J. Lewis (Lentz) and John Brummell (Rondor Music) and Theo Tamhakis (K-tel). Television's John Singleton addressed the gathering as host-hum-comic. Olivia Newton-John, Ireland's Eurovision winner, also gave a donation of \$1,000. Other contributing expatriates included Steve Knipser and Mary McCormack.

• LONDON—Impresario Michael White, the man behind the "Rocky Horror Show" movie, has started work on a new rock film entitled "Urgb." Budgeted at \$1.75 million, the project features the Los Angeles Police, the Stranglers and U.S. shock rock outfit, the Dead Kennedys among the 30 bands involved. There is no plot line or preferences, merely a string of musical and performance. White is well known for his activities in London's theater land, but says the high costs and risks make him keener to put his money into relatively inexpensive films.

• AMSTERDAM—The victory of Dutch cyclist Joop Zoetemelk in this year's Tour de France race has prompted a disc with a record retail at between \$10.40 and \$10.64.

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(Continued on page 61)

International Briefs

Continued from page 60

from Polydor Holland. Titled "Dutch Cycle Successes," the album features radio reports from as far back as Arc Van Vliet's 1938 world championship in sport. The first copy has been presented to Zocemil, but in view of the enormous popularity of the sport in Europe, Polydor is hoping for more than minority appeal sales.

• **NAIROBI**—The popularity of Zairu music in East Africa was underlined by the presentation to the Orchestra Les Mangalepa of a gold disc, representing sales in this area of more than 60,000 units of the single, "Nyaka Koya," written by Kahle Kahanze. The band, composed totally of Zairu musicians, is living and working in Kenya, partly because of the collapse of the record industry in Zaire, and partly because of its popularity as a live attraction at night spots in this country. Contracted to Phonogram (East Africa), the Orchestra Les Mangalepa is one of the new Zairu acts that have eclipsed the sounds of local bands with its brand of lively rhythms and rich harmony. Making the gold disc presentation was Kenya's assistant minister of foreign affairs, the Hon. K. Muri.

• **VIENNA**—Performers from 10 nations are contesting the third Carinthia International pop festival to be held in the resort town of Villach (12-14) in Villach, with its Golden Carinthia trophy and \$3,000 prize money. They are Susan Aviles (West Germany), Uwe Jensen (East Germany), Roberto Vecchini (Italy), Dream Express (Belgium), Sammy Clark (Lebanon), Ricki Galt (Luxembourg), Alain Brice (France), Rauli Lehtonen (Australia), Rafael Ferrer (Spain) and Zoltan Sarolta (Hungary). The event is organized jointly by Profit Promotions, the Austrian Broadcasting Corp., and the city of Villach and the county of Carinthia. Austrian Television will record the entire event, transmitting the final evening live. Judges included Eurovision winner Johnny Logan, who will also be a star guest along with Richard Clayderman and Austria's Ludwig Hirsch.

• **LONDON**—Following termination of EMI's license with Fantasy/Stax, RCA has taken over U.K. distribution of the catalog. In order to maintain a practical release schedule for the fall, RCA will initially operate the license agreement through its existing contract with Milestone/Prestige, and release only selected new product. It's hoped to develop a full and independent licensing deal later. Says RCA's deputy managing director, John Howes: "Fantasy/Stax and RCA want to work together, especially in view of the success Milestone/Prestige has had in the U.K. under RCA license. Both companies, though, want to see solid and concise scheduling, and will develop and negotiate a full agreement very shortly." Future releases will include new product by Sylester, the Fat Larry Band, Ferver and Idris Muhammad. Former product manager for Fantasy/Stax at EMI, Bob Fisher, continues as U.K. consultant to the U.S. company.

• **SINGAPORE**—The changeover of Singapore's government-controlled television and broadcasting station into a statutory body augurs well for the music business, local industry says. There has already been noticeable increase in the number of music-oriented programs on one of the only two tv

Rock Contest Launched

LONDON—A nationwide rock contest designed to unearth Britain's latest musical talent has been launched here under the slogan "Battle of the Bands."

Promoter Steve Loshman says: "Everyone moans about the sorry state of the industry, yet ironically there's probably more talent out there now than ever. It's just that the record companies haven't plugged into it properly. People say we need a new Beatles, and we feel this is the best way of finding that. The winners' ambitions are far from modest. He sees this year's national contest as the forerunner of first a European event, and then a worldwide Battle of the Bands."

Bands with television coverage to match.

Prizes offered include \$7,000 cash and a record deal with guaranteed album release. Submissions have been received from bands wishing to enter the 12 regional heats scheduled for November, six contestants at each. The final is set for London's Rainbow Theatre.

Only amateur and semi-pro bands with no record or publishing deals are eligible, but entrants are free to play anything from heavy metal to jazz. A panel of music industry personalities will judge the heats, and Loshman is working for press, radio and tv coverage.

Bulgarian Label Prepares Major Expansion Plans

MOSCOW—As Bulgaria's Balkanton record company embarks on major expansion plans, it has named the composer Alexander Iossifov, has published a history of his country's record industry in Melodiya's quarterly magazine here.

The first manufacturing facility was set up in Bulgaria in 1931, equipped with two manually operated presses. Recordings and masters were made in Bucharest and Berlin, then brought to Sofia.

By 1944, several small companies had been established, the biggest being Simona. After the war ended, Melodiya was set up for disk manufacture, then in 1950 the state-owned enterprise Radioprom and finally in 1952 a specialist record operation, Balkanton.

Output initially was about 150,000 units a year, climbing to 610,000 by 1961. Soon after the company moved to modern premises with up-to-date recording and pressing equipment, and in 1969 began making stereo albums.

Today, Balkanton releases about 200 titles a year. Regular series include "Achievements of World's Musical Culture," "Portraits of

Great Composers," "New Bulgarian Music," "Anthology of Bulgarian Folklore."

Recently a special series was launched marking the 1,300th anniversary of Bulgaria. Many Balkanton releases have won international awards.

Balkanton has strong relations with Melodiya in Russia and with other record companies in Eastern Europe. Over the next five years, a plan for the enlargement and modernization of the operation will be brought into effect, and yearly output should reach 1.5 million units.

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Phantom Label Set By Aussie Retailer

SYDNEY—"For two years, I've operated a record store which only sells the music that I and my friends like. Now I have a record label which records and releases the same sort of music." So says Australian Dave Jennings, young proprietor of Phantom Records, a fledgling rock empire.

Proclaiming itself to be "the big beat in the heart of the vinyl jungle," Phantom operates a unique and invaluable specialty record outlet in Sydney's inner city.

The store carries vintage rock and current new wave, with a strong emphasis on tough, energetic "garage rock."

Two years ago, staffer Jules Northington treks across America to secure many thousands of rare '60s rock singles by such cult attractions as the Shadows of Knight, the Gents and the Mysterians. Such stock is swiftly snapped up by a loyal core of customers as soon as it appears in the racks.

Apart from the retail store, Phantom presents concerts and, of late, has launched a record label to carry young bands which fall within its spheres of taste.

So far, there have been four single releases, in full color sleeves, presenting the Possengers, Surfside 6, the Flaming Hands and Sky Imposters. A 12-inch EP of the Vintors is being released for release.

The disks are notable for above-

average (for independents) production and excellent presentation. Though only stocked by other, selected specialty rock outlets, the singles appear on store counters in a striking clear perspex embossed holder bin.

"All we care about is the record," says Jennings. "I guess we have that old-time naive attitude of 'if the record is good enough, people will buy it.'"

"It doesn't bother us that we don't have full scale distribution and gold sales and chart placings. Our main ambition is to have people of similar taste to us automatically buying anything on the Phantom label because they know it will be good."

Indications are, however, that such an idyllic low-key mode of operation may not be able to continue—Phantom may be forced to become successful. Already major record companies and distributors are sniffing around, and the major Sydney retail chain, Palings, has begun to take stock.

Phantom has also moved to expand its own horizons with the leasing of a single by Biv Bators from the Los Angeles Stamp label. It hopes to follow on with other selected license deals.

In certain areas, the Phantom Records label resembles the Chiswick label in England, which grew out of Ted Carroll's Rock On specialist store in London.

Buses Used For Promo

LONDON—The thousands of double-decker buses, long a feature of British national life, could provide a valuable new medium for record promotions, according to a local company Sounds In Motion.

Its offer to record companies is that for roughly \$450 they can get 63,000 plays a week on an initial 300 buses in 10 major cities. The claim is that the scheme reaches a potential two million audience at a cost per thousand comparable with that of the independent local radio stations.

The Sounds In Motion system, promoted here by Neon Marketing & Communications, is being pushed to concert promoters and record retailers as well as record companies. New managing director of Sounds In Motion, which features mainly light pop and MOR, through to light classical music, is Bob Green, former head of the long-established Pearl and Dean agency.

A record can be played on the top deck only of the buses, for roughly \$150 a week, played twice in an hour.

The hour-long tapes come through eight high fidelity speakers providing six "Sounds In Motion," a sound similar to that of the very highest quality in-car stereo systems. (Continued on page 62)

LOVE MONSTERS

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Jazz Feeling Hopless In Seize Conflicts

WARSAW—Main task of the International Jazz Federation when it holds its fourth general assembly here on Oct. 25 will be to find a way of resolving the conflict between the IJF itself and its American offshoot, the newly founded Polish former general secretary Jan Byrtek.

The assembly, which will be held within the framework of the Warsaw Jazz Jambovie, will also have to outline the immediate program for its future activities.

The Federation's problems began when its Byrtek left the general secretariat, at that time located in Vienna, and moved to New York, to set up what was apparently intended to be an IJF branch office. However, it soon became apparent that the New York office was behaving like an independent organization. Eventually it severed all contact with the IJF board.

At the third IJF general assembly held in Bulgaria, Varna, in March last year, a new board was elected for one year only and gave the task of examining the conflict between the IJF and the IJF Inc. and presenting proposals for a solution.

"We have looked carefully at all the possibilities," says IJF president Lubomir Doruzka, "and we believe the only realistic solution is to accept the existence of two independent organizations. In future it should be possible for the two bodies to cooperate in certain areas, although for the moment this presents difficulties because of certain unsettled obligations arising from Byrtek's distribution of the IJF magazine "Jazz Forum" in previous years. As a result of this situation, the Polish export company cancelled its contract with Byrtek for the distribution of "Jazz Forum" and the Polish Jazz Society, the original publisher of the magazine, signed a new contract with the IJF. The magazine, a bimonthly publication printed in three language versions (English, Polish and Polish), is distributed through which the IJF has most effectively established its identity internationally.

The board of the IJF intends to propose to members at its fourth general assembly a program which involves the Federation becoming an umbrella organization on much the same lines as UNEFA, the International Music Council, of which the IJF is a member. Membership of the council is seen as conferring a certain prestige and making contacts with other cultural authorities of the world.

The program also provides for coordination of the IJF's activities in line with the general program of the council, thus creating conditions for the increased acceptance by national cultural authorities of the

value and significance of jazz music.

Further practical tasks at the IJF board suggests, should be to work for the inclusion of jazz music in the curricula of educational institutions and a wider and better-informed usage of jazz music in the media. Through its member organizations, the IJF should involve itself in the active promotion of jazz by engaging in jazz production and distribution, especially in territories where this is not adequately undertaken by commercial agencies.

Through its collective member organizations, the IJF now represents some 30,000 jazz musicians, organizers, educators and listeners, most located in Europe, but delegates from the United States, Australia and India are expected at the general assembly.

"If the assembly accepts the new proposals," says Lubomir Doruzka, "I think that the new board elected in Warsaw should have members with clearly defined and decisive functions, especially those of the members where jazz life is particularly active and where there are strong jazz organizations."

Bus Promo

Continued from page 61

The musical program is intercut with commercials covering a range of product. An "attitude" research study by the agency involved showed, it is claimed, that there was a 94% acceptance level, only 6% of the passengers feeling it should be completely withdrawn.

Venezuela's TH Expands Via Talent Acquisition

CARACAS—In a swift and surprising move, Discos TH of Venezuela has not only renewed its contract with Jose Luis Rodriguez and his manager, Hector Maselli, for a further three years, but has also secured a five-year deal with Puerto Rican star Danny Rivera, recently signed by Graffiti Records for \$1 million.

Negotiations with Rodriguez and Maselli were conducted by TH president Guillermo Ricken, general manager of the Venezuelan radio and repertoire manager Oscar Serfaty and Discos TH's general manager on the U.S., Tony Moreno.

Talks stretched over eight months, during which time other labels made substantial offers to Maselli for his artist, whose career has taken off in the past few months.

"I want our record company to help Jose Luis attain the international status I believe he deserves," comments Maselli. "We audiences in countries where we've recently toured realized the worth of his music and I believe that I'm in a position to demand that he's promoted accordingly."

Maselli, Rodriguez and Discos TH executives celebrated the new pact at the Maximo Sheraton Hotel in Caracas.

Rodriguez' popularity was further affirmed when he was decorated Aug. 2 by the president of Venezuela, Carlos Andres Campesino, for his artistic achievements and for the positive image he's given the country abroad. The ceremony was nationally broadcast on television.

The same day, Rodriguez per-

formed in concert at the Caracas Hilton, and on the following day, in the Polidoro.

Discos TH's acquisition of Danny Rivera, Puerto Rican singer also thought to have considerable international potential, came about when the singer's former label, Graffiti Records, dropped its lawsuit against him and his contract to TH, for an unspecified amount.

TH bought the five albums that Rivera recorded with Graffiti, including "Para Decir Adios" with Eydie Gorme.

Discos TH, by his old contract, Rivera also signed with TH in Puerto Rico, which immediately issued a new single by the artist, "Cada Vez Otra Vez."

Hendrix Set

AMSTERDAM—Polydor Holland has released the 11-album box set manufactured by Polydor Germany and commemorating guitarist Jimi Hendrix, who died Sept. 18 ten years ago. The set contains his official recordings for Polydor.

And along with it, Polydor-Holland is putting out a single album compiled for the Benelux territories by chief manager Tom Steenberg, under the title "The Legendary Jimi Hendrix." This will be pushed in the marketing campaign for the box set, which includes such songs as "Hey Joe," "The Wind Cries Mary" and "All Along the Watchtower," all of which appeared on a special LP released by Polydor in August.

International Briefs

Continued from page 61

"We're going to benefit from this," comments Jimmy Wea, general manager of WEA Records. "People who buy these shows will want to buy records of the artists." Advancing sales on the same model, Elvis Costello, Manhattan Transfer, Boney M., Bob Marley and the Wailers, Anne Murray, Splitz Enz, Leo Kottke, Salsar and Arno Ammann, among these of artists were once frowned upon in Singapore because of their long hair, which the government used to associate with drugs. But now, after a meeting with industry executives to see how all parties concerned can work together to provide better musical programs. According to sources, the station intends to secure more such programs from abroad. It has also set up an artist liaison unit to bring popular stars to TV appearances in Singapore from the U.S., Britain, Hong Kong and Taiwan.

• LONDON—Ariola band Sky has given the company a series of impressive first, indications of the classical rock outfit's increasing international success. Its second release, "Sky 2," has become the first double-album to enter the top 10 in the U.K. market (60,000 units). It's also Ariola's first platinum disk here. Sky's first LP was a chart-topper in this market, and both of its previous albums in Australia (50,000 units). The band has toured in both territories, and Ariola expects its European trek this month to boost sales in that market, too. In the countries visited, already "Sky 2" has reached the top five in Holland, top 10 in West Germany and top 20 in Sweden. Next stage will be an assault on the U.S. market.

Bus Steps Out With Russell in Charge

By GLENN A. BAKER

SYDNEY—For the past five years or more, CBS Records has dubbed the "sleeping giant" by Australian artists, Ten Years After. Paul Russell set about reversing this somnolent image.

Russell, former English court lawyer, led Zepplenn Australia, CBS UK director of business affairs and CBS Records International vice president of administration, was dispatched to Australia to drag the local operation from also-ran status to the top three. In his first six months, he awoke the beast, and now he's prodding it into action. "The way of his arrival," he says, "was expressed strongly in positive views about the local recording and music industry, and his ardour does not so far seem to have been dampened."

The inner structure of the music

business here has a much greater degree of sophistication than I expected, he explains. "I'm impressed by the 'firm' system here. Ten Years After, the pub/dub scene is so healthy that good hands can work their way from rung to rung in fairly short space of time."

"This is because the kids really know their rock'n'roll. There is an incredible degree of awareness at the grass roots level."

"I was staggered the first time I saw Mi-Sex, but the next night, I saw Cold-Steel, then the Angels, then Jimmy and the Boys, and they were all truly outstanding. The kids are ready to take on the world, they have an incredibly professional approach and can compete with anyone."

"I came here knowing there would be some acts that I could help develop, but I didn't realize until I got here just how exciting it would be. I really believe that this is a great place in the overall world market."

As head of 700 staff, Russell has imbued a greater sense of localized responsibility into the far-flung branches. "We are a long way from the flagpole. In England, I saw Dick Adler maybe four to five times a year, but down here it's different, we have an annual visit from senior CBS executives."

"Which is not to say that I don't have full support in every action I take. It means that I have to originate local policy to suit the local market, and such policy is to give a lot more autonomy to the state offices."

In brief, I can't run promotional strategies down Perth's street, they

know what sells over there a lot better than anyone at head office does. Jan Fongeborg is a good example. Perhaps we've turned him into a major artist, we haven't done that in the east yet. I want to make our branches more than just sales offices."

The most outrageous sign of the Russell regime has been a drastic "boomerang" process in a one-act CBS. From the sight of Russell at steamy rock drives did in denims, to a completely exhalant relationship with the media, to a suddenly enthused staff, CBS has shed its winter skin.

"I've cautiously admitted the extent of its influence. A company gets to the point where it has to be more musical, more sophisticated. We're enjoying unprecedented success at the moment, and success gives one a confidence to try new ideas."

"I agree that I've made some compromises with the music, but I've also a lot more promotionally conscious. Our thrust is now directed more toward the consumer than the retailer because you have to stomp pretty hard to get your message across here."

Russell's first concerted promotional campaign was "Rocktong," an eight-page 10-inch disk sampler of eight prominent CBS acts, international and local. It was responsible for generating at least gold (and usually platinum) for each artist, as a result of an extensive all-media campaign.

Promotional staff at each branch office has been beefed up considerably. Russell has also set up a press department, artist relations de-

partment and field promotions department. Commitment to local recording has also been enlarged, though such has not been sales in the past.

However, Russell is insistent that "We will sign every artist that we think we can sell records with—up to and including the top ten at the time. I'm into rock'n'roll personally, and the greatest joy I have is to break good new bands."

At an air of excitement, Russell has made it more of a foreboding into his dealings with the industry, notably retailers and media. At a gala product launch earlier this year, he told the press that he was looking for "the next big thing," which videoclips, sold through supermarket chains, have captured the mass home entertainment market from record retailers, who are relegated to selling little tin cans, which is used to capture full album broadcasts on FM radio.

Record prices have risen 40%, and the home rock market has switched to "beautiful music" formats and most album releases are television-advised compilations.

This doomday prophecy, displayed in retail stores, has led to rally them into action against blank tape sales and toward the breaking of new artists. Russell claimed that he was not a pessimist, but was the introduction of respectable rock awards and greater retail awareness of product would help avert the catastrophe.

To this end, CBS has aligned itself with Rolling Stone magazine to create a chart for display in stores, and CBS itself has supported the TV Week/Countdown Rock Awards in April.

Guitarist Gallagher Ejected

SYDNEY—Declaring it to be "the most disgusting incident I have seen in 15 years on the road," Irish rock guitarist Rory Gallagher and his band were ordered out of the West Point Casino of the city of Hobart recently, capital of the island state Tasmania.

Gallagher, who was staying at the West Point Hotel, ventured into the casino after a sell-out Hobart concert, dressed in corduroy jeans and a suit coat—the fullest extent of rock formality.

Two staff officers descended upon him in the casino bar and insisted that he was inappropriately dressed

Fine For A&M In Canada Over Price Maintenance

TORONTO—A&M Records of Canada was convicted in local court Aug. 5 for practicing retail price maintenance from 1970-78, contrary to amendments in the Combines Investigation Act, and was fined \$35,000 for one count and suspended on nine separate counts.

In a written statement, Judge Honnberger stated that A&M profited as a result of a cooperative advertising policy that provided subsidies to leading local retailers, provided they advertised A&M product at prices not lower than dealer cost.

If the advertised cost was below the then dealer cost, there would be no payment on coop advertising and this marked a contravention of section 31 of the Combines Act which deals with pricing.

The court case, which has been tied up for two years, brought in Sam Sniderman who operates the Sam the Record Man stores as a key defense witness. In Sniderman's case, he stated that the advertising policy of A&M had no impact on his business, that he would make his marketing plans independent of the policy.

From A&M's records, the Sam's chain received advertising credits of \$20,764 on purchases of \$671,934 in 1976, the following year a credit of \$28,643 on \$744,087, in 1978, \$12,333 on \$712,246.

Court records show that A&M's national business doubled from 1975 to 1978 to \$12.5 million with a

net income climbing from \$300,000 to nearly one-million dollars.

An A&M letter produced in court by Crown Attorney Robert Hubbard outlined the company's advertising policy for retailers. In part it stated, "A&M must not be advertised at a normal everyday cost. Such conditions cheapen the image of our product. Failure to comply with these conditions would result in forfeiture of any advertising monies contributed by A&M."

In handing down judgment, the judge noted that the law had been broken by A&M, but that he doubted that the company was aware of the breach; that it had in no way tried to hide its policy or shown favouritism to large or small accounts in administering its policy.

The judge also noted that when it was first pointed out that the policy violated the section within the Combines Act that the firm had immediately complied with the law.

"Regardless of size of impact, there is no doubt that the policy was working and effective right across the spectrum of A&M's customers—from Sam the Record Man, the "big guy," to Patkin's Melody Lane, the "little guy." There was an inducement to raise advertised prices which in fact were raised. It is admitted that by virtue of the nature of the market for records in Canada, advertising is one of the most important marketing tools utilized at both the distributor and retailer level

Canada

Musical Gets OK Over \$\$

TORONTO "Indigo," a smash-hit black musical starring Salome Bey, has made Canadian history by becoming the first theatrical production in the country to win Ontario Securities Commission approval to raise money from the public for a Broadway show.

The producers are now out to raise slightly more than one million dollars (Canadian) to cover the costs of the Broadway opening. The plan is to sell 230 individual limited partnership units at \$5,000 each with proceeds going to mount the U.S. version.

Executive producer Howard Matthews claims this is the first time that anyone in Canada has attempted to raise money in this manner. "Raising money this way is fairly common in the film business, but no one has ever tried to do it with a theatrical production in Canada."

The show, which spans American black music from the plantation days through today, has had two exceptionally successful runs at the Basin Street Cabaret in the city and has played to nearly 75,000 people with over a quarter-million dollars grossed in the first run at the 200 seat facility.

Matthews and fellow producers Vivienne Muhling, Dennis Strong and David Paquette, have signed people for the Broadway production, anticipating full response to the share program.

Ansell: Radio Regulation Is The Foe Of Creativity

OTTAWA—AM radio broadcasters are determined to break out of the grip of detailed government regulation of programming which stifles creativity, according to John Ansell, Canadian Assn. of Broadcasters' (CAB) vice-chairman for radio.

Ansell, president of CIVI Victoria, was commenting on a 50-page CAB paper sent to the Canadian Radio-Television and Telecommunications Commission, which documents an exhaustive study by the association of AM radio regulations. It is the first time in recent years that the CAB has submitted a major study on AM radio regulations to the commission, and the document is also one of the strongest statements against regulations yet laid before the regulatory body by the broadcast association.

"Regulatory change is long overdue," Ansell said. "Radio should be unrestricted in its ability to inform and entertain within the limits of the law and good taste and in realistic response to public demand; we are stressing this message to the commission."

The paper warns that regulatory control makes radio a potential tool of government, without using the word "propagandistic."

There are 28 recommendations set out in the CAB paper for changes in or elimination of specific regulations of the CRTC. The proposals also call for more "sunset clauses" than exist in the current set of regulations so

that the appropriate ones die when they become illogical for the times.

Key items in the CAB document include new discussion and consideration of a revision on the CRTC Canadian content regulations for AM stations and a new regulatory framework that will enable AM radio broadcasters to reach for the "desired excellence of the '80s."

Specific recommendations on AM regulations put forward in the CAB document include: program logs; release of tapes to the public; certain advertising prohibitions; advertising in the body of a news broadcast; value of articles or money to be "awarded" for contests; advertising content and advertising in general; offensive promo campaigns; advertising of liquor, beer, etc.; criteria; food and drug ad. procedure; advertising to children; Canadian content in music; rebroadcasting; chain broadcasting; filing of returns; and foreign language broadcasts.

Music Movies

TORONTO—The 5th annual Festival of Festivals, staged here recently, gave record companies a solid boost in promoting and exposing soundtracks, with no less than nine films introduced in the "New Music" segment, including the Set Pistols' autobiographic, "The Great Rock'n'Roll Swindle" and Bette Midler's "Divine Madness." The first held ticket prices to \$25 for the nine music movies.

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Just Like Old Times? Paladium Brings Back Big Bands For 40th

By DAVE DEXTER JR.

glittering night of big bands. Mel Tormé will serve as emcee.

"A Tribute To Tommy Dorsey" is to launch the birthday bash at the Sunset Room, a dance emporium with the orchestras of Freddy Martin, Tes Henke and Bill Tole alternating on the Palley's spacious handstand.

Sharing the stand that night will be Connie Haines, who also sang with the Dorsey band in the 1940s, the Pied Pipers, a vocal group which at one time featured Jo Stafford, and the Modernaires, long of course, not the same singers who worked 40 years ago. But they sang the same old songs.

Les Brown's band with Butch Stone and Jo Ann Greer take over the Tuesday (Oct. 28) festivities along with Lionel Hampton's band, Jerry Jeffries, the one-time Duke Ellington baritone and screen actor, Johnny Desmond, the singer, pianist Johnny Guarnieri and the old Bill Tole orchestra.

For Wednesday (29) the Paladium will host a television special, with talent yet to be signed.

Thursday's (30) attractions will be headed by Bob Crosby and his Dixielands, with Eddie Miller's tenor saxophone, Alvino Rey, his guitars and orchestra with the singing King Sisters, Baritone Andy Russell, who once played drums in the old Gus Arnheim band, Kay Si Germaine, a perky brunet singer with Amson

Weeks, and intermission music by the Tole orchestra.

Buddy Rich and his high hand and a selected couple of jazz stars are to entertain Friday (31).

Saturday (Nov. 1) is still a mystery, to be built around a "Great Stars of Music Musical" theme.

Concluding the anniversary Sunday (2) will be Harry James, his trumpet and orchestra, always a favorite at the Paladium in the past years when Helen Forrest was his prized singer and his records were in virtually all of the country's 400,000 jukeboxes.

The Paladium's dance floor accommodates 6,000 dancers, if they all hug each other tightly—and its parking lot holds 2,000 cars.

Gordon B. Kaufman was the architect. The place was designed to contain three separate cocktail bars, seating at tables for about 1,000 patrons and what was then a modern, scientifically designed kitchen where cooks could provide eats for thousands.

Sunday matinees were popular, a must for musicians, songwriters, trade paper writers, bookers and agents. CBS broadcast the Paladium bands throughout the 48 states as frequently as 12 half-hours a week.

The Paladium celebration week is being produced by Paul Werth in association with Deane Bass Productions. Tickets will cost \$20 each night in advance, \$25 at the door.

And it all ties in, of course, with the Los Angeles Bicentennial celebration.



HALL MARK.—Artist Jimmy Hall, left, chats with CBS branch executives during the label's recent Nashville listening party over radio. Hall's debut solo Epic LP, "Touch You" Hall, formerly lead singer with Wet Willie, is seen here visiting with Drew Ponder, center, CBS Memphis sales manager, and Barry Mog, right, label branch manager for the Memphis area.

Lewis' Producer: Best Telethon Ever

LAS VEGAS.—More than 70 musical acts, supported by comedians, action and sports figures, joined Jerry Lewis at the Sahara Hotel's Space Center to raise \$31 million for the Muscular Dystrophy Association.

This 15th telethon was the most successful to date and marks the 15th consecutive increase in pledges.

"We presented more stars than in any previous Muscular Dystrophy Association telethon," notes Bob Considine, producer.

Lewis managed to pull off a minor diplomatic coup by presenting both Johnny Carson and Wayne Newton in a delicately separated by 20 hours of programming. Carson and Newton are reputedly at odds with each other, but their most recent skirmish was in competitive bidding for the troubled Aladdin Hotel.

Although one weakness that worried insiders when early figures appeared to lag behind 1979 action, was that New York city missed the potent Carson and Frank Sinatra opening segment with Aretha Franklin. New York traditionally joined the marathon telecast at the start of the second segment, which was led by a dance number from "Oklahoma." New York, however, finally closed with major gains over previous years.

Other winners included the state of the economy and the relatively narrow MJO style of the show. Celebrity material, visible in previous telethons, was notably lacking while many of the rock videotapes were cut to favor live performers when time was pressed.

Ed McMahon joined Lewis for the eighth year as anchorman, sharing the podium with a variety of celebrity cohorts. Lou Brown directed the 25-piece studio orchestra, at times led by the nation's top bands and Sahara entertainment director Jack Eglish.

Other musical ensembles included Ray Anthony, Dick Stabile and Count Basie. The Basie appearance was a videotape repeat from a 1977 telethon.

Leading the pop performers with live performances from Atlantic City, New York and Los Angeles were Frank Sinatra, Sammy Davis Jr., Liza Minnelli and Barry Manilow.

Other contemporary selections were included by vocalists Lorna Luft, Jeff Heatherton, Vic Damone, Lola Falana, Andy Williams, Laine Kazan, Mick Taylor, Abby Lincoln

Barry Williams, Peter Marshall & the Chapter Five, Buddy Greco, Quinl Holmes, Neil Sedaka, Elana Pittman, Martine Recce, Dondino, Freddie Bell, Alan Campbell, Rene Simard, Barbi Benton, Love All The People, the Letterman, Julius La Rosa, Marvin Hamlisch, Robert Guillaume, Gary & Sandy, Tony Bennett, Florence Henderson, Ben Vereen and Wayne Newton.

Jazz was represented by Buddy Rogers and his 14-piece band and Sam Butera and the McDonald Jazz Band.

Rock acts included Blondie, Queen and Cornell Gunther & the Coasters. R&B also appeared with Aretha Franklin, who opened with "Respect," then showcased "United Together" from her Sept. 15 album release of the same title. Irene Cara and Virginia Capers also appeared.

Duco was most powerfully represented with a flashy production number by the Tropicana dancers from the Follies Boreg Maureen McGovern lip-synched "Bottom Line" and Donny & Marie Osmond sang "Last Dance."

The Village People videotape of "Ready For The '80s" and several winning acts from the Roller Skating Rink Operators Assn. also aired.

Musical segments from Broadway shows "Peter Pan" and "Westside Story" and custom produced dance numbers from "Oklahoma!," "A Chorus Line" and "Fiddler On The Roof" were shown, along with the Sahara girls, the hotel's in-house chorus line. Variety performers who sang included Jerry Lewis, Danny Thomas, Fred Travenolo, Bob Anderson, Mother Goose-Eve Smith and the Hot Stuff Poppers.

TIM WALTER

AGAC Schedules 3 More Sessions

NEW YORK.—The American Guild of Authors & Composers has listed its September ask-a-pop speaker lineup. The Thursday noon sessions here were kicked-off by producer Joel Diamond (4) to be followed by rock video producer John Woodhouse (11), Richard Palmese, vice president of East Coast promotion for Arista (18) and Elton Rothchild, vice president of RSO Publishing (25).

Held at the C.I.B.'s headquarters at 40 W. 57th St., entrance to the sessions can be reserved by calling (212) 757-8833.

Georgia's Celebration Sept. 13-21

ATLANTA. The third annual Georgia Music Week will begin Saturday (13) in the Atlanta area with nine days of music-related festivities scheduled throughout the state.

Announced in a proclamation by Gov. George Busbee, at the state capital recently, Georgia Music Week features rock, jazz, country, r&b, classical and bluegrass. Most events are free and all are open to the public.

A major expansion in the week's activities this year is the establishment of talent contests in a number of cities, including Atlanta, Macon, Rome and Columbus. These contests are being sponsored by local radio stations, and finals will be held with winners determined during Georgia Music Week.

Other major events planned include the Atlanta Songwriters Assn. showcase at Mama's Country Showcase Monday (15), the buffet with Georgia Artists set for Wednesday (17) at the Georgia Hotel, and the Atlanta Pops concert at Stone Mountain Sunday (21).

Highlighting the week's events will be the Hall of Fame Awards banquet at the Atlanta Hilton Hotel Saturday evening. This year, the prestigious Georgia awards, which recognize and honor contributions to the state's musical heritage, have been expanded to include three separate categories: performer, non-performer and posthumous.

Live entertainment at the banquet features Georgia artists Billy Joe Royal, Alicia Bridges and the Atlanta Soul City Band, and state and national personalities are expected to attend, and the event is being televised for the first time live through the state via the educational tv network.

Tickets for the banquet are \$25 and may be obtained from Gail Shaw at (404) 971-8195.

SOME GO BACK TO 1904

10-Disk Album Quotes 193 Celebrities

NEW YORK.—Columbia Special Products and CBS News have put together a 10-record set. "The CBS Library of Contemporary Quotations," which contains 417 historical quotes by 193 famous personalities from 1904 to the present.

The set, which will be sold directly by Columbia Special Products to radio stations, documentary producers and news organizations for \$350, will also be made available to retailers who wish to sell it to the public.

The disks are pressed on special high definition, "ultra quiet" virgin vinyl, and are accompanied by a large transcript and index which lists every quote is repeated. All of the disks are the actual voices of the

historic personalities, recorded at the time the quotes were made.

Some of the voices on the set include Eugene Debs in 1904 and Thomas Edison in 1908 as well as quotes by Idi Amin, William Jennings Bryan, Albert Einstein, Adolf Hitler, the three Kennedy brothers, Nikita Khrushchev, Malcolm X, Joseph McCarthy, Lee Harvey Oswald, Eleanor, Franklin and Theodore Roosevelt, Babe Ruth, the Shores of Iran, the Duke of Windsor and others.

The project took two years of research. Says John Franks, director of special services for Columbia Special Projects. The set was compiled after he had interviewed Ed Hug, executive producer was Joe Bellon

It's 85 Years For Lyricist Tobias

NEW YORK.—Harry Tobias, lyricist on such standards as "My You," "It's a Lonesome Old Town" and "Sail Along Silly Moon," celebrates his 85th birthday Thursday (11).

Tobias, whose first song, "Nature Sports," was published in 1911, has also been associated with ASCAP for 58 years, one year longer than his marriage of 57 years.

Still active, Tobias formed his own publishing company, Tobias Music, with his brothers Charlie and Henry 26 years ago. Warner Bros. Publications is the company's outlet for print.

Tobias has collaborated with al-

most 100 composers in his career, including Ray Henderson, Haven Gillespie, Al Sherman, Walter Donaldson, Albert Von Tilzer, Al Lewis, Macko Pinner, Bob Crosby and others.

His collaborations have been recorded by some of the industry's top recording stars over the years. Among the hundreds of artists who have cut Tobias songs are Frank Sinatra, Bob Crosby, Margaret Whiting, Gene Autry, Al Martino, Nelson Riddle, Andrea Kostelanetz, Ella Fitzgerald, Duke Ellington, Duke Jones, Joe Alexander, Fred Warne, Ray Conniff, Singers, Chet Atkins, Phoebe Snow, Nat King Cole, Lena Horne and Benny Goodman.

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Amy Bolton

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"Sweet Revenge" 2:34, "Talk Talk" 1:44 and "Ires Chichi" 1:57.
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Ray Martinez and Friends

Ray Martinez has outdone himself. The Maxi 33 includes "Lady Of The Night/Hey Honey. Come Gimme Money" 11:31; "The Natives Are Restless" 5:02 (nots never sounded better!), "I'm Free" featuring Patty Zayas 6:40, and "Lady" for radio at 4:40. Mix by Bob Viteritti. \$5.98 list Maxi 33. MP306.

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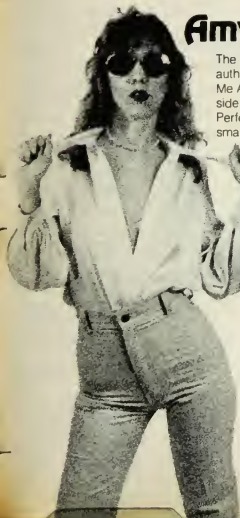
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DREAM MEETING—RSO president Al Coury, left, and Rich Fitzgerald, senior vice president and general manager, greet Dreamland artist Michael Des Barres at a reception hosted by Dreamland at a recent convention in Los Angeles for the entire national RSO field sales and promotion team.

BUT IT'S COSTLY

Retailers See Progress In Combatting Pilferage

Continued from page 1

stresses that while the pilferage rate is not increasing it is still "unacceptable."

According to Aaronson the Goody chain is trying to determine the cost-effectiveness of an electronic tagging system, now in place at one outlet. "We'll have a really good feel for by the end of October or early November," he says. Living with pilferage may turn out to be cheaper than installing the system throughout the chain.

Goody now relies on uniformed and undercover personnel and employee training in spotting potential shoplifters. Internal theft is dealt with mainly through careful screening of potential employees.

"You're never going to stop the kid who steals a 45 or LP," says Record Hunter owner Jay Sonin, "but we think we've licked the pros." Professional shoplifters may steal upwards to 40 albums at a time for resale.

Sonin says his non-uniformed guard "can handle 10 guys if he has to. He's most effective in keeping junkies and undesirable out of the store in the first place."

Sonin's policy is to prosecute every case, "no matter how long it takes, no matter how many times we have to go to court. We literally humiliate anyone we catch stealing. We photograph them and make sure everyone in the store gets to see who they are."

The effect of the humiliation on the shoplifter? "They don't seem to care at all. It's nothing to them."

A major store in Times Square also uses the strong-arm method. The store manager says there are three plainclothes guards on duty at peak periods.

"They're a deterrent, if nothing else," he says, adding that prosecutions are rare. "What's the point?

They're out on the street in a couple of days."

Although no firm conclusions can be drawn, less drastic security measures have been less effective for the 31-store TSS/Record World chain. Roy Imber, president of Elroy Enterprises, which services the outlets, says that theft on total store volume has increased from the 15-25% range to the 24-34% area.

The retailer says security devices on tapes, bringing them out of glass-covered displays, didn't work for "the way we run our operation," nor was there a significant increase in tape sales, as advocates of open tape displays have suggested.

"We've relied mainly on help to deter theft," Imber says, though employee pilferage still accounts for about 50% of TSS/Record World losses. Imber indicates that he is above average in the number of assistants hired to assist customers, claiming a "Can I help you?" is a formidable deterrent, but that constant education of store managers and other personnel is required. A benefit, he adds, is employee discounts that offer product to them at cost to cool, and other benefits. "We also have good prospective employee interview systems."

Imber profiles three pilferage types, the employee, the shoplifter who takes the goods home for his own use and the "professional," who hopes to sell goods to others.

Imber has also made use of an outside security consultant, who checks the stores from time to time.

Internal theft has been "licked" with a series of carrot-and-stick methods at Disc-O-Mat and Record Hunter. Both stores use surprise polygraph tests on their employees.

"I'll have the whole store tested tomorrow and then bring them all in the next day for another test," says Disc-O-Mat manager Dave Saf. "It's not done on any regular basis."

Other measures at Disc-O-Mat require employees to leave their bags

with the manager, and the regular inspection of the trash.

In addition to the polygraphs, Record Hunter also lets employees buy all product at cost, according to Sonin. He also offers a reward to workers for providing information on theft. But Sonin says the biggest factor in preventing internal theft is the fact that he has one store and is there every day.

"This can't be the case when you have a big chain," he says. Sonin claims internal theft at his store is "virtually zero."

Ben Karol reports that he will not use a polygraph on his employees. "We don't think it's fair," he says. A series of incentives to motivate employee helps them resist temptation, Karol believes, but he adds that "there is no incentive you could give a dishonest person and make him honest."

New employees at King Karol are carefully questioned about their attitudes regarding the reporting of thefts by fellow workers. "We try to explain that it's in their own best interest to report internal theft," says Karol. He adds that information from staff members pointed to virtually all cases of internal theft that have been uncovered.

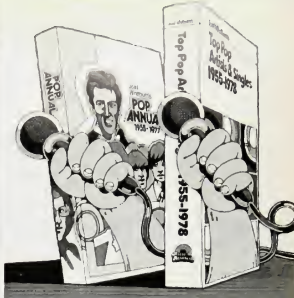
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LOS ANGELES Cleveland's WSKW-FM, Denver's KYGO-FM and New Orleans' WNOF-FM recently began programming the TM country format developed by TM Programming, a subsidiary of the Dallas based TM Companies.

TM Company is a pre-programmed format geared toward 25-49-year-olds. It is customized for each market with an emphasis on music, says Mike Farrell, director/consultant.

More than 60 stations throughout the country have converted their programming to this format and all have reported increased Arbitron rating, according to Lee Bayley vice president and general manager of TM Programming.

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Billboard **TOP LPs & TPE**

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THIS WEEK		LAST WEEK		SUGGESTED LIST PRICE		THIS WEEK		LAST WEEK		SUGGESTED LIST PRICE		THIS WEEK		LAST WEEK		SUGGESTED LIST PRICE						
★	WEEKS ON CHART	ARTIST	Album Title (Dist. Label)	ALB. #	8 TRACK	CASSETTE	★	WEEKS ON CHART	ARTIST	Album Title (Dist. Label)	ALB. #	8 TRACK	CASSETTE	★	WEEKS ON CHART	ARTIST	Album Title (Dist. Label)	ALB. #	8 TRACK	CASSETTE		
★	2	JACKSON BROWNE	PAID DU	Nones 5-111 (Epic)	8.98	8.98	8.98	44	MAZE	Jays And Fans	Capitol 5-11071	7.98	7.98	7.98	77	6	CHICAGO	Chicago XIV	Mercury 8-111 (Mercury)	8.98	8.98	8.98
★	1	THE ROLLING STONES	CRUCIAL RECORD	Rolling Stones 8-1111 (Mercury)	8.98	8.98	8.98	37	CAMEO	The Empire Strikes Back	Capitol 5-11071	7.98	7.98	7.98	72	11	RINô CARNES	Romance Dance	Mercury 8-111 (Mercury)	7.98	7.98	7.98
★	3	SOULSACRE	Urban Country	Capitol 5-11071 (Epic)	15.98	15.98	15.98	41	ASHFORD & SIMPSON	A Musical Affair	Mercury 8-111 (Mercury)	8.98	8.98	8.98	74	14	ROBBIE DUPREE	Kidder Dupree	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	4	QUEEN	The Queen	Capitol 5-111	8.98	8.98	8.98	45	YES	The Queen	Capitol 5-11071 (Epic)	8.98	8.98	8.98	75	22	VAN HALEN	Women And Children First	Mercury 8-111 (Mercury)	8.98	8.98	8.98
★	14	DANA BOSS	Time	Nones 5-111 (Epic)	8.98	8.98	8.98	40	EDDIE MONEY	Playing With Angels	Capitol 5-11071 (Epic)	8.98	8.98	8.98	75	18	THE MOTELS	Cardinal	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	31	CHRISTOPHER CROSS	Christopher Cross	Mercury 8-111 (Mercury)	7.98	7.98	7.98	41	SOULSACRE	The Empire Strikes Back	Capitol 5-11071 (Epic)	13.98	13.98	13.98	76	40	PIER FLOYD	The Wall	Capitol 5-11071 (Epic)	13.98	13.98	13.98
★	7	SOULSACRE	Urban Country	Capitol 5-11071 (Epic)	8.98	8.98	8.98	49	TOM SAWYER	Love Approaches	Capitol 5-11071 (Epic)	7.98	7.98	7.98	67	15	JOAN ARMSTRONG	Mc Mullen	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	8	GEORGE BENSON	Give Me The Night	Mercury 8-111 (Mercury)	8.98	8.98	8.98	43	THE BAYNE	Love Approaches	Capitol 5-11071 (Epic)	7.98	7.98	7.98	79	10	CARLY SIMON	Crime City	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	9	BILLY JOEL	Glass Houses	Mercury 8-111 (Mercury)	8.98	8.98	8.98	44	CHIN	Love Approaches	Capitol 5-11071 (Epic)	8.98	8.98	8.98	88	2	VARIOUS ARTISTS	Various Artists	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	12	SOULSACRE	Urban Country	Capitol 5-11071 (Epic)	8.98	8.98	8.98	55	THE D'YS	The Year 2000	Capitol 5-11071 (Epic)	8.98	8.98	8.98	80	9	ALABAMA	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	11	THE CHARLIE DANIELS BAND	Full Moon	Capitol 5-11071 (Epic)	7.98	7.98	7.98	47	POCO	Under The Gun	Capitol 5-11071 (Epic)	7.98	7.98	7.98	81	26	JOUBERT	Cardinal	Capitol 5-11071 (Epic)	8.98	8.98	8.98
★	17	THE CARS	Parade	Capitol 5-11071 (Epic)	8.98	8.98	8.98	54	AMBROSIA	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	90	3	POINTER SISTERS	Cardinal	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	13	AC/DC	Back In Black	Mercury 8-111 (Mercury)	8.98	8.98	8.98	59	EDDY POWERS	Ed Eddy	Capitol 5-11071 (Epic)	7.98	7.98	7.98	91	4	BOB JAMES	Only One Love	Capitol 5-11071 (Epic)	8.98	8.98	8.98
★	14	THE JIMMIES	One For The Road	Mercury 8-111 (Mercury)	12.98	12.98	12.98	50	BOB MARLEY & THE WAILERS	Uprising	Capitol 5-11071 (Epic)	7.98	7.98	7.98	94	17	EMILYLOU HARRIS	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	15	ROBINSON COLLINS BAND	Anytime Anyplace	Capitol 5-11071 (Epic)	8.98	8.98	8.98	51	JEFF BEE	Back In Black	Capitol 5-11071 (Epic)	8.98	8.98	8.98	93	7	CAMERON	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	16	PAT BENNETT	Pat Bennett	Capitol 5-11071 (Epic)	8.98	8.98	8.98	58	EDDY POWERS	Ed Eddy	Capitol 5-11071 (Epic)	7.98	7.98	7.98	87	13	BLACKOUT	Cardinal	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	18	EDDY POWERS	Ed Eddy	Capitol 5-11071 (Epic)	8.98	8.98	8.98	53	AL JARRO	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	98	2	BEVARD CARLOS SANTANA	The Gentle Of Brazil	Capitol 5-11071 (Epic)	9.98	9.98	9.98
★	19	PETE TOWNSHEND	Empire State	Capitol 5-11071 (Epic)	7.98	7.98	7.98	54	DAVE DAVIES	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	99	46	HERO ALBERT	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	59	SOULSACRE	Urban Country	Capitol 5-11071 (Epic)	13.98	13.98	13.98	96	MIHNE BIFERTON	One Night	Capitol 5-11071 (Epic)	8.98	8.98	8.98	92	16	ELTON JOHN	My Heart's in Alabama	Capitol 5-11071 (Epic)	8.98	8.98	8.98
★	2	PAUL SIMON	One Trick Pony	Capitol 5-11071 (Epic)	8.98	8.98	8.98	96	MICHAEL JACKSON	Off The Wall	Capitol 5-11071 (Epic)	8.98	8.98	8.98	95	15	WATSON JENNINGS	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	29	SOULSACRE	Urban Country	Capitol 5-11071 (Epic)	8.98	8.98	8.98	64	STACY LATICAS	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	82	14	BLACK SABBATH	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	21	GENESIS	One Night	Capitol 5-11071 (Epic)	8.98	8.98	8.98	64	DEVO	Freedom Of Choice	Capitol 5-11071 (Epic)	7.98	7.98	7.98	93	19	CHIN	The Wall	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	28	MARIL HALL & JOHN OATES	One Night	Capitol 5-11071 (Epic)	8.98	8.98	8.98	59	EDDY POWERS	Ed Eddy	Capitol 5-11071 (Epic)	7.98	7.98	7.98	102	5	WHITESNAKE	Ready To Rock	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	27	DIANNE ARBON	My Heart's in Alabama	Capitol 5-11071 (Epic)	8.98	8.98	8.98	60	BLUE OYSTERS CULT	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	95	14	WILHELMSON & WAY PRICE	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	38	AIR SUPPLY	Lost In Love	Capitol 5-11071 (Epic)	8.98	8.98	8.98	61	HERMAN JACKSON	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	96	39	SOULSACRE	Urban Country	Capitol 5-11071 (Epic)	8.98	8.98	8.98
★	22	PETER DINKEL	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98	85	MICHAEL HENDERSON	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98	117	26	WILHELMSON	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	20	S.O.S.	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	109	THE D'YS	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	96	181	TONY PATTY & THE HEARTBEATERS	My Heart's in Alabama	Capitol 5-11071 (Epic)	8.98	8.98	8.98
★	31	ELVIS PRESLEY	One Night	Capitol 5-11071 (Epic)	69.95	69.95	69.95	64	ROCK MUSIC	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	99	83	LINDA RONSTADT	My Heart's in Alabama	Capitol 5-11071 (Epic)	8.98	8.98	8.98
★	24	SOULSACRE	Urban Country	Capitol 5-11071 (Epic)	8.98	8.98	8.98	65	ATLANTA RHYTHM SECTION	The Rhythm Connection	Capitol 5-11071 (Epic)	8.98	8.98	8.98	100	72	MANTHAN	My Heart's in Alabama	Capitol 5-11071 (Epic)	8.98	8.98	8.98
★	35	THE ALMAN BROTHERS BAND	My Heart's in Alabama	Capitol 5-11071 (Epic)	8.98	8.98	8.98	66	STEPHANIE HILLS	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	101	100	SCORPIONS	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	23	COMMODORES	My Heart's in Alabama	Capitol 5-11071 (Epic)	8.98	8.98	8.98	67	BECKY JOHNSON	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	101	100	SCORPIONS	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	33	LARRY CARMON	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	68	PRETENDERS	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	101	100	SCORPIONS	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	29	ERIC CLAPTON	My Heart's in Alabama	Capitol 5-11071 (Epic)	13.98	13.98	13.98	78	SPLIT ENZ	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	101	100	SCORPIONS	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98
★	36	THE CHIMPUNKS	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98	70	THE DIRT BAND	One Night	Capitol 5-11071 (Epic)	7.98	7.98	7.98	104	63	BOB JAMES	My Heart's in Alabama	Capitol 5-11071 (Epic)	7.98	7.98	7.98

★ **STAR PERFORMANCES** - Stars awarded on the Top LPs & Tapes chart based on the following upward movement: 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 5 positions / 31-40 Upward movement of 6 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. * Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) * Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal indicating available and on-tape.

Midwest Bands Reliance Upon Independent 45s

Continued from page 6

me to move their 45s on Pink Records." Busten continues "But I don't think I have the time. It's more work than I thought it would be, and it's taking too much time away from my music."

The Immune System, another local new wave act, has sold 2,000 copies of its independently produced single.

"An independent 45 has to be done well to succeed," says Rob Goldberg, the Immune System's sole lead singer. "There are so many 45s around, you really have to know your product stuck out. It has to grab someone's attention. It has to be slick, and it has to be professional."

The Immune System formed its own corporation and publishing company to facilitate promotion of its product.

"An independent single is one way to get your name spread around," adds Goldberg. "The Immune System's guitars." For a long time, club owners in Chicago felt there was no market for new wave music. But when these records are in the stores and selling, then the owners realized there was a market for new wave."

It's not just the new wave groups that are recording and producing 45s. Punk Switzer, front man for Pockewatch Punk and his Rhym Rhymers, a traditional, horn-oriented r&b act, recently produced an independent 45, for many of the same reasons that prompted new wave acts to record their own singles.

"You can play every club in the Midwest, but if someone wants to know what you sound like on record, it's nice to be able to show them," says Switzer.

Switzer had 1,000 copies of his single pressed and many of them were sold at record companies and radio stations. The remaining 45s were sold at clubs where Switzer was working, sometimes out of the trunk of his car.

"I've had good response to the record," Switzer says. "Everything considered, it was a good idea. As a matter of fact, we're going into the next few weeks and cut a couple more sides."

Robin McBride, whose VU label recently released a 10-inch 45 by Bohemia, feels that the independent music phenomenon is still on the upswing.

"As the majors keep cutting back on their operations, you'll see more groups coming through the cracks into the studio," McBride says. "For many of them, especially new wave groups, the independent 45s is the single best long process of finding a major label."

Wax Trax, a local record outlet, probably carries the Midwest's largest stock of independently produced 45s. While Wax Trax is the owner of about the out-of-town 45s it handles, it has a policy of carrying any independently produced 45 made by a local act, according to Jim Nash, owner of Wax Trax.

"I feel it's sort of a civic duty to carry a lot of local product," says Nash. "Besides, local acts sell very well."

Wax Trax carries 25 to 30 local titles in stock, with five to 10 vinyl per title.

"We sold some 1,000 units of the Slick single when it came out," Nash says. "We also did the original independent version of 'Rock Lobster,' the 45 by the B-52s. The song

was later remixed and put on the B-52s debut album when they were signed by Warner Bros."

Another aspect of the independent 45 phenomenon is the effect it is having on the recording studios in this city.

"We've recorded 15 independent singles in the last year," says Steve Cuniberti of Acme Studios. "We released three last month. The groups were Navasutra, the Dystanagers and the Ventilators. The groups that come to us are generally newbies when it comes to studio work. They come in cold and we try to be as helpful as we can."

"We've made them a deal on pressing the disks," Cuniberti adds. "Most groups want 1,000 records and we get them what they want for about \$500. I think the word gets around that Acme bends over backwards to help these groups and they just keep coming to us."

Cindy Rowe, of Streeterville Studios, feels that the independent 45s are helping to keep many of the smaller studios afloat.

"There have been many more independent 45s recorded in this city in the last year," Rowe speculates. "That may not sound like much, but when you consider that each copy of studio time is worth \$50 to \$100 and the average single takes five to 15 hours to record, that adds up to quite a bit of income. Independent acts have paid quite a few electric bills in this town."

P'Gram's Rock Department 1st For Big Label

Continued from page 10

record in its first two weeks. Once we have formulated how we will approach the release we will do a certain amount of prepromotion with radio by distributing a few cassette, putting together a program involving tip sheets, preplanning special advertising campaigns, and generally meeting with all support functions.

"The key here is to make use of every available resource, including clubs, concerts, word-of-mouth, marketing and other such tools to maximize impact. The essence will be to go beyond Top 40. Look at acts like Rush, which approach platinum status without the benefit of an AM hit."

"For the first time artists and record companies will hear about each other. This is a new experience. Top 40 radio is doing less and less on AOR charts. We will force radio to deal with rock music by keeping our acts visible that it becomes a viable alternative for them to consider their positions," he concludes.

Some rock 'n' roll songs on television.

The Pop Network, a "multimedia" cable to network a premiering "The Pop Show," a half-hour program devoted to the specialized audience not reached by the major networks, will privately produce a network by Clifford Friedland, the new network will be made available to cable systems around the country in syndication, featuring live musical performances, private live broadcast video from clubs with such acts as the Pretenders, Michael Jackson, Marianne Faithfull, Charlie Daniels and others. It will debut this month on Manhattan Cable.

Bob Welch will host "Helly-

Lifelines

Births

Girl, Morgan Ann, to Diane and Ken Collitt Aug. 26. Father is recording engineer/producer for Fleetwood Mac.

Girl, Lindsay Ann, to Katie and David Gillon in Nashville Aug. 27. Father is a singer/songwriter; mother is executive secretary to McGovern's Nashville president Jim Fogelson.

Girl, Rita Ann, to Candace and Norman Markinkiewicz Aug. 11 in Miami. Father is Northeast promotion manager for RCA Records in Boston.

Boy, D'Arcy, to Patricia and David Farrell in Toronto Sept. 3. Father is Barbican's Canadian correspondent.

Marriages

Karen Carpenter, singer, to Thomas Burns, real estate developer, in Beverly Hills Aug. 31. They are honeymooning in Mexico and Bora Bora.

Howard Gorbin, salesman for CBS Records, to Randi Rose in Los Angeles Sept. 7.

Deaths

Jimmy Forrest, 60 composer of "Night Train" and for many years a celebrated jazz tenor sax soloist, in Grand Rapids Aug. 26.

Stan Worth, 48, pianist, singer and composer who was long a member of the American Federation of Musicians Local 47, Sept. 1 near Ojai, Calif. He was flying with a Navy pilot in a World War II biplane when it stalled and crashed. He is survived by his widow, Anita, and two daughters, Giovanni and Nicolette.

Frank Holland, 62, Aug. 30 in Boston. He was a distribution executive who joined Decca Records in 1947 as a salesman. In 1955, he worked with Mutual Distributing until it was sold to Transcon in 1968. Later he worked in Los Angeles and Hartford, Conn. He left the industry in 1973. Survivors include his widow, Jean, and three children.

Theodore Kapnek Sr., 75, chairman of the board of Raymond Ross & Co., Aug. 24 in Abington, Pa. The firm is a Philadelphia-based distributor of RCA Victor records until it dropped the line several years ago. He is survived by his widow, Ruth; a sister, a son and five grandchildren.

F. Ginger Shirkley, 62, leader of the Sharkey Brothers Orchestra, Aug. 20 in Allentown, Pa. A saxophonist, he led the band for many years and is survived by his mother, his widow, two daughters, a step daughter, a sister and two brothers.

wood Heartbeat," a new half-hour syndicated show now being sold to commercial stations around the country. It will feature live musical groups, promo films, and visits to Hollywood nightclubs. It premieres Sept. 15.

"America's Top 40," hosted by Casey Kasem, has been renewed for 1981 beginning Nov. 3. It is seen on 90 stations, reaching 75% of U.S. households.

LAWLER & COBB—New From Producers, Asylum 66279. Produced by Mike Lawler, Johnny Cobb.

Take 30 keyboard instruments, mix on a pair of ambitiously crafted artists with total freedom, add a tiny supporting cast of background musicians and douse with liberal splashes of rock 'n' roll, r&b and soul.

The result? "Men From Nowhere," an applied-elite eclectic album written, produced and performed by Mike Lawler and Johnny Cobb, two young Nashville-based talents.

Cobb's roots run deep in Memphis mainstream blues and rock-styled r&b; nine years of his career were spent singing, playing bass and keyboards for Ronnie Milsap (who is himself no slouch when it comes to churning out funky r&b). Lawler, another rock and soul renegade, cut his musical teeth playing keyboards behind James Brown.

"Men From Nowhere" is a technically-crafted concept LP that manages to sidestep preening self-indulgence and caps a certain amount of overkill with an array of techniques or colorful tonality.

Sharing the limelight on this project is a vast and dazzling array of assorted keyboards—several of which are actually prototypes when first utilized by Lawler in the studio. The Rock Poly-S was used to create all the string fills; an Omni II did the strings for the LP's brass and horn parts. But many other keyboard-related instruments were also used, with the result that electronic composition fashion the full spectrum of instrumentation needed to fill every groove of this album.

Only drums, percussion, a few isolated guitar leads and some background vocals were added to complement Cobb's outstanding solo vocal performances and Lawler's fine keyboard work. Once simple rhythmic figures, the drums and percussion and Cobb spent hours in the studio layering overdub upon overdub, meshing electronic harmonies, filling every available space track with multilayered musical textures.

"Love At First Sight," which kicks off the album and sets the pace, is a high-spirited rocker that begins with a deceptively fragile intro that immediately launches into its pulsing r&b groove, lashed by Cobb's singing and a powerful backbeat chorus.

"Sweet Baby Love," with its Steve Wonder-flavored synthesizer bass beat and vinyl-steamed temperature, and "Ready Or Not!" the LP's first single—sparkle with hot electronic fire. In addition, the disc includes blues-rock patterns. "Reddy Or Not" gets extra valuing from the combined background harmonies of Sherry Cobb, Thomas Cant and Orna Liu, and its arrangement is based on memories of Robert Knight's yester-year classic, "Everlasting Love."

"What You Don't Know (Won't Hurt You)" is a litting number driven by a smart and snappy repulse. J.J. Cale drops by to add his inimitable guitar breaks throughout, assisted by Fred Newell on rhythm guitar and Mark Morris on percussion.

"Living Under The Gun," contains no fewer than 120 separate instrumental and vocal tracks, a measure of the two producers' engineering and mixing virtuosity. Lawler and Cobb experimented with some "Men From Nowhere."

"I Get On You" flies on rapid-fire percussion, and "I Get On You" has been described as Eastern/

Coseup



Lawler & Cobb: Electronic euphoria with rock 'n' roll hijinks.

Oriental) harmonies. And "My Love (Will Find You)" soars into space-out far-flung fantasy orbits thanks to Cobb's searing vocal dynamics.

All nine of the cuts on this LP are headliner numbers into a realm where keyboards simulate every form of instrument with astonishing facility, where rock, r&b and soul are interwoven with such ease and where the expected ends up being the unexpected.

KIP KIRBY

Nugent Discusses Importance Of Live Appearances

Continued from page 3

growth of cable hasn't replaced live local TV, Nugent said he, too, was working on his own video projects, but that video will never replace the excitement of a live concert.

Steen, in his speech, pointed out that the music business is entertainment, something that is important to New York where tourism, at \$4 billion a year, is now the biggest industry.

Steen said the New York Music Task Force and the proliferation of new clubs is an indication of the growth of music in the city. He promised to do all he could to help music, noting that there is no amusement tax in New York City.

As for the entertainment complex that he hopes will be built in the next five years, Steen said he hopes a hotel could be a part of it, making it that much easier for musicians to do their work.

"You know there is a recession going on because you can't see as many satin jackets," remarked one Forum participant, reflecting on his business-like atmosphere.

There were sessions on how to break new artists through media other than radio, on facility costs and the politics of live shows, on how to achieve that big sell-out and how participants in the talent game, the artists, managers, agents, etc., can work to help, and not hurt each other. There were also sessions on one-to-one lunches and nine current seasons where participants could speak freely to each other, and create future business contacts (despite the fact that the photos of the panels will appear in a forthcoming issue).

For entertainment on the two nights, there were Huey Lewis & the Newies (Chrysalis), Alabama (RCA), Point Blank (MCA), Carolyn Mas (Mercury), the Boys (Arista), and the Newies (Chrysalis).

Gallagher was the host at the final night's awards banquet.

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THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST	ALBUM
1	1	1	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
2	2	2	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
3	3	3	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
4	4	4	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
5	5	5	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
6	6	6	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
7	7	7	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
8	8	8	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
9	9	9	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
10	10	10	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
11	11	11	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
12	12	12	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
13	13	13	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
14	14	14	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
15	15	15	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
16	16	16	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
17	17	17	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
18	18	18	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
19	19	19	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
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22	22	22	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
23	23	23	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
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25	25	25	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
26	26	26	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
27	27	27	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
28	28	28	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
29	29	29	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
30	30	30	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
31	31	31	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
32	32	32	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
33	33	33	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
34	34	34	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
35	35	35	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
36	36	36	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
37	37	37	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
38	38	38	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
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40	40	40	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
41	41	41	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
42	42	42	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
43	43	43	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
44	44	44	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
45	45	45	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
46	46	46	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
47	47	47	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
48	48	48	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
49	49	49	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)
50	50	50	THE NOTORIOUS B.I.G.	Ready to Die (Ruff Ryck)

	ALBUM	5 TRACK	CASINO	REISSUE	PRICE
	7.95	7.95	7.95		105 161
	8.95	8.95	8.95		105 161
	9.95	9.95	9.95		105 161
	4.95				171 161
Falset	20.95	20.95	20.95	☆	172 151
	7.95	7.95	7.95	☆	173 191
	7.95	7.95	7.95		175 171
	7.95	7.95	7.95		176 161
	7.95	7.95	7.95		177 171
	7.95	8.95	7.95		181 181
	●				
	8.95	8.95	8.95	☆	181 181
AND	7.95	7.95	7.95	☆	181 161
	15.95	15.95	15.95		181 181
	7.95	7.95	7.95		182 171
	9.95	9.95	9.95		183 171
	8.95	8.95	8.95		184 141
	7.95	7.95	7.95	☆	184 141
DE	7.95	7.95	7.95	☆	184 141
	▲			☆	184 141
	7.95	7.95	7.95		189 191
	7.95	7.95	7.95		189 191
	7.95	7.95	7.95	☆	191 151
	7.95	7.95	7.95		192 181
	▲				
	7.95	7.95	7.95		192 171
	7.95	7.95	7.95		194 181
	7.95	7.95	7.95		195 191
	7.95	7.95	7.95		196 181
	●				
	8.95	8.95	8.95		197 171
	8.95	8.95	8.95		198 181
	8.95	9.95	8.95		199 191
	7.95	7.95	7.95		200 171
	7.95	7.95	7.95		

Rank	Artist	Label	Number (Dial Label)	Weeks on Chart	Peak Position
1	BOB DYLAN & THE SILVER BULLET BAND	Stranger in Town	10138	1	1
2	AMY POOLLARD	My Krazy Life	10137	1	1
3	ALICE COOPER	South Side	10136	1	1
4	REILLY HOLT	The Shagwag	10135	1	1
5	MINA SCHULZE	Live On Fire	10134	1	1
6	THE BROTHERS	10th Anniversary	10133	1	1
7	RAMSAY LEWIS	Router	10132	1	1
8	13 SPIRITS	Live Hagen	10131	1	1
9	MICKEY GALLEY	That's All That Matters	10130	1	1
10	VARIOUS ARTISTS	The Adventures Of Rocky & Bullwinkle	10129	1	1
11	DAVIDE HARRINGTON JR.	Goodbye	10128	1	1
12	PINK FLOYD	Dark Side Of The Moon	10127	1	1
13	WIN MCGREGOR	Paths Of No Return	10126	1	1
14	VAN HALEN	Live Through This	10125	1	1
15	RENT PAUL BAND	Live On Fire	10124	1	1
16	SPYRO GYM	Life's A Trip	10123	1	1
17	DAVID MANN	Quarant	10122	1	1
18	CAMMIE	Quarant	10121	1	1
19	ULTRAVIOLET	Quarant	10120	1	1
20	MARTIN AND THE MUFFINS	Mello Music	10119	1	1
21	TORRETO	Under The Fire	10118	1	1
22	KELEY AT THE WHEEL	Under The Fire	10117	1	1
23	LENNY KAYE	Under The Fire	10116	1	1
24	THE CHARLIE DANIELS BAND	Volunteer Jam	10115	1	1
25	ONE MICHAEL FRANKS	Live On Fire	10114	1	1
26	MICO	Live On Fire	10113	1	1
27	SLEY BROTHERS	Live On Fire	10112	1	1
28	DOODER BROTHERS	Live On Fire	10111	1	1
29	WICKET MOOSE	Live On Fire	10110	1	1
30	ROCK SIEGER & THE SILVER BULLET BAND	Live On Fire	10109	1	1
31	JAMES BROWN	Live On Fire	10108	1	1

	B-TACH	CASSETTE
1	7.98	7.98
2	7.98	7.98
3	7.98	7.98
4	7.98	7.98
5	7.98	7.98
6	7.98	7.98
7	7.98	7.98
8	7.98	7.98
9	7.98	7.98
10	7.98	7.98
11	7.98	7.98
12	7.98	7.98
13	7.98	7.98
14	7.98	7.98
15	7.98	7.98
16	7.98	7.98
17	7.98	7.98
18	7.98	7.98
19	7.98	7.98
20	7.98	7.98
21	7.98	7.98
22	7.98	7.98
23	7.98	7.98
24	7.98	7.98
25	7.98	7.98
26	7.98	7.98
27	7.98	7.98
28	7.98	7.98
29	7.98	7.98
30	7.98	7.98
31	7.98	7.98
32	7.98	7.98
33	7.98	7.98
34	7.98	7.98
35	7.98	7.98
36	7.98	7.98
37	7.98	7.98
38	7.98	7.98
39	7.98	7.98
40	7.98	7.98
41	7.98	7.98
42	7.98	7.98
43	7.98	7.98
44	7.98	7.98
45	7.98	7.98
46	7.98	7.98
47	7.98	7.98
48	7.98	7.98
49	7.98	7.98
50	7.98	7.98
51	7.98	7.98
52	7.98	7.98
53	7.98	7.98
54	7.98	7.98
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56	7.98	7.98
57	7.98	7.98
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62	7.98	7.98
63	7.98	7.98
64	7.98	7.98
65	7.98	7.98
66	7.98	7.98
67	7.98	7.98
68	7.98	7.98
69	7.98	7.98
70	7.98	7.98
71	7.98	7.98
72	7.98	7.98
73	7.98	7.98
74	7.98	7.98
75	7.98	7.98
76	7.98	7.98
77	7.98	7.98
78	7.98	7.98
79	7.98	7.98
80	7.98	7.98
81	7.98	7.98
82	7.98	7.98
83	7.98	7.98
84	7.98	7.98
85	7.98	7.98
86	7.98	7.98
87	7.98	7.98
88	7.98	7.98
89	7.98	7.98
90	7.98	7.98
91	7.98	7.98
92	7.98	7.98
93	7.98	7.98
94	7.98	7.98
95	7.98	7.98
96	7.98	7.98
97	7.98	7.98
98	7.98	7.98
99	7.98	7.98
100	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

[illegible]

Michael Henderson	361
John Brothers	196
1 Chris Band	361
Ken Holliday	170
Jeanne Jackson	61
Michael Jackson	170
Bob James	166
Wayne James	83
Al James	53
Richard Jennings	91, 110
Billy Joel	9, 127
Elton John	90
Southside Jubilee & The Ashby Jubilee	
	M
John & Vangelis	153
Jonas	144
Jordan Peele	81
Julius Pinder	128
Chaka Khan	118
Combs King	109
Chris	164
John Kammner	163
Gloria Kayser & The Pine	160
Loren Kerner Band	160
Glory Lefkowitz	57
Leif Lippard	116
DeLoof	125
Ramsey Lelan	176

[illegible][illegible]

Green	146
Swamp Band	11, 183
A	150
	86
	162
	70
ed	142
in East Band	147
	120
	14
	75
	45
ones	2
thurs	174
	134
ives	178
	136
	109
nd	19
nd	149
	113
	187
A	25
gton II	179
at upon	120
	181

Every care for the accuracy of suggested retail prices has been taken. Billboard does not assume responsibility for errors or omissions. www.billboard.com



URBAN ELTON—Elton John, decked out in chic cowboy attire, performs at the Palomino Club in North Hollywood during a recent Africa sponsored honoring the 10th anniversary of Elton's American debut.

Neil Bogart To Keynote Billboard Gospel Parley

• Continued from page 1

Chicago; Vic Perrotti, president of Rainbow Promotions; Chris Christian, a top independent producer/artist; and Joe English, artist on Refugee Records and formerly drummer in Paul McCartney & Wings.

The eight panels which have been set by Bill Moran, forum director, include seminars on pop labels moving into the gospel field, secular television and radio formats embracing gospel music and pop advertising, merchandising and marketing concerns handling gospel product.

Other panels will focus on similarities and differences in producing pop and gospel records, the potential of the gospel copyright and ways

of building a gospel act into international prominence.

Set to chair the various panels are attorney Al Schlesinger, manager Jack Glickman, Jim Fogelhorn, president of MCA's Nashville division; Frances Preston, vice president of BMI; Lou Fogelman, president of Music Plus; Pierre Cossette, president of his own television production company; David Berware, president of his own broadcast consultant firm, and Moran.

Registration is \$335, regular rate, and \$250 for students, panelists and spouses. Registration at the door will be \$35 higher.

More information can be obtained from Salpy Tchoukian, Billboard's conference director, in the magazine's L.A. office.

DIGITAL FIRMS

Soundstream May Merge With DRC

• Continued from page 1

advanced editing system for digital audio.

Digital Recording Corp., founded in 1971, has an exclusive license on the "Battelle" technology for high density digital information storage, which uses a laser beam and photo sensitive storage medium. The company has been involved in videodisc development.

Development of a high density storage system for small and medium sized computers using the Battelle technology is planned by DRC-Soundstream.

A \$5 million stock offering, tendered to support the new venture, is being underwritten by Sherwood Securities Corp., Jersey City, N.J.

Sources at Soundstream say the venture will provide a needed capital infusion in addition to a link-up with the required technology for consumer digital audio system.

The cooperative move is one Stockham is known to have sought for several years, sources indicate.

The newly proposed venture will continue to provide digital recording services to record labels through Stockham's Salt Lake City-based Soundstream organization.

Heading DRC-Soundstream reportedly will be Stockham, serving as president, and James T. Russell, Battelle system inventor, as vice president.

According to the Soundstream prospectus, \$405,000 of proceeds will go toward the new firm's acquisition of Soundstream, including payment of Soundstream's debt.

The prospectus also earmarks \$750,000 to beef up the digital record service arm of Soundstream, with part of the sum going for con-

struction of two additional editing facilities.

The \$5 million offering is expected to permit production of limited quantities of stereo digital audio players within two years. It points out, however, that large scale manufacture of the units may require arrangements with larger outside companies.

The "key" to the company's program, according to the prospectus, is the development of the digital software and the method for its mass manufacture.

DRC-Soundstream says videodisc development work is being dropped due to "existing uncertainty in the marketplace with respect to similar video products and the anticipated high cost of market entry."

The DRC-Soundstream technology is claimed to permit 40 minutes of high quality stereo audio to be contained on a twelve-inch square area, or less than the size of a three by five card.

Distributors Set By Reflection Records
NEW YORK: Reflection Records announces its distribution list. Malverne in New York, Progress Records throughout the Midwest, Schwartz Bros in Washington and Philadelphia.

Also in the South and West distributors are Associated, California Record Distribution, Pacific Record Distribution, Bib, Stan's and Tone Current releases are Jere Palmer's "Love Child," Ronnie Gies' "Captivity" and new wave group T. "Face" and Another Pretty Face. "Face

Bob Fead out for two weeks visiting prospective independent label distributors for his forthcoming Alfa Records. Word is that Fead is not seeking money out front, but is canvassing the field to find those who will go all-out in promoting product. Label is reportedly being hankled by Alfa of Japan, which coincidentally is A&M licensee for that country. When A&M pacted with Alfa (Billboard, Oct. 28, 1978), a provision called for A&M to reciprocally release Alfa product here. Best example recently has been the **Yellow Magic Orchestra**, issued on A&M's Horizon label. Album made the charts in March, as did the single, "Computer Games." Other Alfa acts scheduled for a global push are **Shena and the Rockets**, **Yutaka Yokokura** and **Osumi Kitajima**. Alfa has a Los Angeles phone number (557-1930) and its earlier reported real estate buy is now established as being off the corner of Santa Monica and Fairfax in what the Alfa office said it had not answer phone calls made to the Alfa office as of deadline.

A rumored label deal which involved Clive Fox, Mike Curb and Lenny Seber backed by Japanese sex was denied by Fox and Curb. Curb, California's lieutenant governor said it's "less rather than more" as far as his activities in the industry are concerned because of a stringent political schedule that restricts his outside business activity. **Tom Bonetti**, who was fallible as Curb's general manager, is now on a security basis, Curb noted. Another rumor that the **Osmund Family** was negotiating with Japanese labels was shelved by a company spokesman. He said that **Merrill Osmund** and **Osmund** business mentor **Karl Engemann** just returned from Nippon, where they concentrated on its possibilities, as far as he knew.

Speculation is that the next addition to the **Neel Bogart** executive roster as **Boardwalk Records** will be **Dick Sherman**, who joined **Casablanca Records** more than six years ago. Sherman, when contacted, would not comment. **Mike Coolidge**, who holds the distinction of serving in the same capacity industrywide for more than 25 years, **West Coast CBS record/tape manufacturing sales chief**, is held in intensive care at **Sherman Oaks Community Hospital**, which was probing a possible heart attack at premiere. Hospital is withholding calls until Coolidge's condition stabilizes. **Mike Costello** informs that the 15 million units of cutout albums used by **Zody's** in its mammoth sale (Billboard, Sept. 2, 1980) came from **Ancient Music**. At premiere, **Larry Hagman**, the evil "J.R." of "Dallas" is notorious, was in the throes of negotiating a recording deal through **Charlie Chase**, the former **Phonogram-Mercury** exec turned Nashville manager. Hagman is a veteran singer. His mother is **Mary Martin**.

Jack Medler, long **Pickwick** branch manager in Atlanta, will be out for a couple weeks, as doctors watch his progress with an as yet undiagnosed infection. The important 300-plus executives meeting held by **CBS Records** as a prelude to the work in a stronger artist evaluation. The point emphasized here was to break more new acts at the **Florida** conference. Reluctance on the part of vendors to cut off accounts who are overextended from the poor return they are getting from firms which have been established by the bankruptcy reorganization methodology. A check of the

Wallace Music City bankruptcy file showed creditors eventually got \$275,000. When the Los Angeles retail chain filed in March 1977, they listed liabilities of \$1.6 million. A lot of the bankruptcy proceedings of **Record Merchandising** shows dust buster accounts of approximately \$300,000 in mid-June, the last such statement in the file. The local independent distributor listed its liabilities at approximately \$4.3 million. It was assumed that optimistic expectations from the sale of assets of **Odyssey Records and Tapes**, currently in bankruptcy litigation in the Bay area, will come in under \$1 million when that estate is finally adjudicated. The liabilities were listed as \$1.5 million and \$1.1 million-plus.

At its two meetings, **WEA executives** made the following annual national awards: executive, New York, **bravo manager**, **Pete Stock**, **Philadelphia**; sales manager, **Fred Katz**, **Cleveland**; and **Bill Perasso**, San Francisco; buyer, **Lennie Pfeiffer**, Atlanta; special projects coordinator, **Jack Klotz**, Atlanta; operations manager/controller, **Jerry Smith**, Atlanta; marketing coordinator, **Paul De Gennaro**, New York; r&b field merchandiser, **Rufin Greene**, Philadelphia; field merchandiser, **Charlie Cates**, Cleveland; singles specialist, **Blanche Young**, Cleveland; media specialist, **Rosemary Pierce**, Philadelphia; and credit manager, **Al Westphal**, New York.

A quilt made of autographed satin squares which carry the personal signatures of more than 60 major acts is being raffled on behalf of the **Muscular Dystrophy** Association. Through a link with the **Musical** **Plus** stores throughout Southern California, **Raffle** tickets, available at the 22-store chain, are 51¢ each. The quilt, assembled by **Beth and Judi Howard** of **Thousand Oaks**, is appraised at \$5,000.

The pillows that go with the bed cover are autographed by **Linda and Paul McCartney**, **Ron Wood** and **Debbie Harry**. **Steve Barker**, who helped launch **Ana's** jazz line six years ago, is reported leaving for an independent career. Barker figured in **Archie** as a scion of **Savoy**, **GRT**, **Novus** and **Freedom** imprints as label's director of jazz art.

Two major one-stops in the New York area, **Record Shack** and **Double B Records & Tapes**, are holding meetings for vendors over individual territories. Thursday, (4) **Record Shack**, cancelled its meeting that had slated for Monday (8) in favor of individual face-to-face talks with creditors.... The recent decision by **fugitive Abbie Hoffman** to surrender himself to authorities unexpectedly programmed by the **Sweet's** current 45, "66 Man," created by many radio stations in connection with the latest on one of the "Chicago Seven."

Capitol's Pat Pearce, away from her Hollywood Tower deal, for the first time in nine years, is recovering from major surgery, at St. Joseph Hospital in friendly Burbank. But she says she'll be back in the Tower in near future.

Southern California music industry graduates of New York's DeWitt Clinton High School are meeting Sunday (14) to form a local chapter of the school's alumni association. The gathering is set for 1-3 p.m. at the home of **Mom Kron** in La Canada, outside L.A. Information can be obtained from **Mom Kron** at 213-790-3215 or **Lew Aaronson** at 213-645-8670.

CBS Seeks 2nd Supreme Court Ruling On TV's Music Licensing

• Continued from page 1

The case centers on CBS performers' royalty payments, which were frozen in 1969 when the legal battle began, at a level considered to be an interim rate pending resolution of the dispute. CBS versus ASCAP at all has become a closely watched litigation because industry observers have feared that rejection of the blanket license in the case of network television could threaten the established structure of music performance licensing.

CBS froze its performance royalty payments to ASCAP at \$4.32 million a year in 1967. In March 1978, CBS stopped paying any performance royalties to ASCAP after an earlier ruling by the Supreme Court that the appeals court decision held that the blanket license was in effect illegal unless a per use license was also made available. That ruling was subsequently overturned by the Supreme Court in returning the case to the lower court.

Recently, CBS quietly resumed

payments to ASCAP, handing over about \$9 million in royalties plus interest as interim license fee for the use of ASCAP's music for March 1978 through February 1980. According to ASCAP, CBS has been making monthly payments since February, but a retroactive rate adjustment must still be worked out once the court case reaches resolution.

BMI has been receiving regular payments from CBS all along at a frozen rate of \$1.7 million annually until a temporary adjustment in January 1979, granted by the appeals court. BMI also seeks retroactive rate adjustments as soon as a ruling on the Supreme Court petition comes down. The organization plans to seek compensation for factors such as inflation and interest charges.

Industry insiders believe that CBS has little hope of persuading the Supreme Court to hear this case for a second time. "The Supreme Court hears maybe 50 out of thousands of

cases presented," says Ted Chapin, BMI general counsel, "the fact that they've already heard this case makes the percentages even more unlikely."

Even if the Supreme Court did agree to hear the case, Chapin points out, that decision would result in a high court sending the case back down to appeals court or even to the district court level.

Whatever happens, Chapin predicts, that final resolution of the case will be a long time coming. But he says that the performance rights organizations could still be forced to re-argue for retroactive rate adjustments in district court until CBS agrees to sit down and negotiate.

CBS officials would make no comment on any pending petition to the Supreme Court. ASCAP plans to submit a brief in opposition to CBS' petition within 30 days of CBS' filing.

Donna Summer



The Single.

GET 47844

The Album.

(GPR 2000)

Soon To Be Released.

The Wanderer

Produced by Giorgio Moroder and Pere Balleste

Manufactured exclusively by Warner Bros. Records Inc.

Summit Music Inc.

VAN
MORRISON

COMMON
ONE

"Will you meet me
in the country
in the summertime
in England,"

Will you meet me"

An invitation from Van, on Warner Bros. records & tapes

Produced by Van Morrison with Henry Lewy for Caledonia Productions, BSK 3462

Direction: Bill Graham Management

